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NORTHWESTERN UNIVERSITY BULLETIN

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THE SCHOOL OF MUSIC
ANNUAL ANNOUNCEMENT
1920-1921

Published Weekly by Northwestern University
Northwestern University Building
Volume XXI, Number 11 Chicago September 11, 1920

Announcement

STUDENTS of any or all degrees of advancement in music or in general education are accepted.

STUDENTS desiring private lessons only may enter at any time.

STUDENTS desiring course instruction, either full course or partial course, must enter in September or in February, although there are exceptions when the student comes with advanced standing.

Theoretical subjects may be taken in full course, in partial course or privately.

CORRESPONDENCE

Courses of Study—

Address correspondence to the Dean or the Secretary, at Music Hall.

Housing of Women Students—

Address correspondence to the Assistant to the Dean of Women, Music Hall.

Self Help—

Address correspondence to the College Y.M.C.A., or the College Y.W.C.A., University Hall.

Northwestern University

EVANSTON-CHICAGO

THE SCHOOL OF MUSIC

ANNUAL
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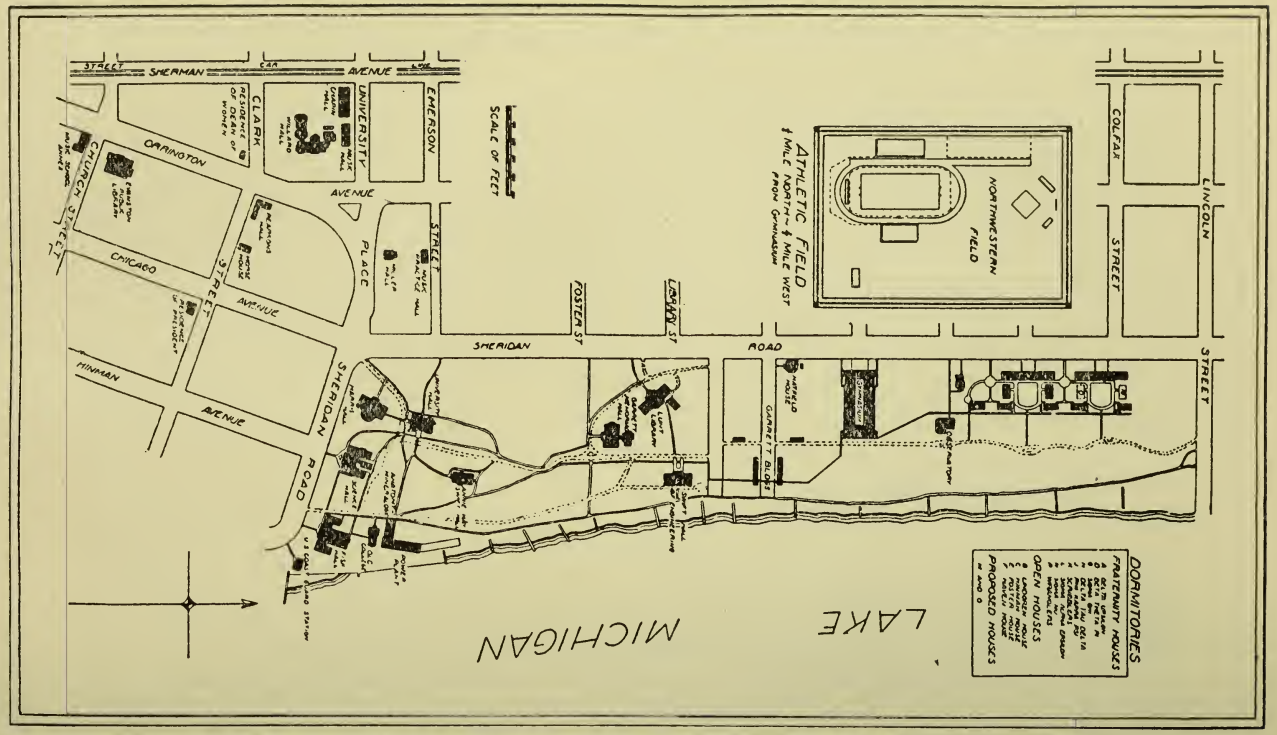
July, 1920



Showing location of the campus of Northwestern University and of buildings of the schools and colleges in Evanston, Illinois

Calendar

1920

Sept.	20	Mon.	First Day of Registration.
Sept.	25	Thu.	First Quarter begins.
Nov.	24	Wed.	First Quarter ends.
Nov.	28	Mon.	Second Quarter begins.
Dec.	23	Thu. to	
Jan.	2	Sun.	Christmas Recess.

1921

Feb.	9	Wed.	Second Quarter ends.
Feb.	10	Thu.	Third Quarter begins.
Apr.	13	Wed.	Third Quarter ends.
Apr.	14	Thu.	Fourth Quarter begins.
June	15	Wed.	Fourth Quarter ends.
June	15	Wed.	Annual Commencement.

Administrative Officers

Lynn Harold Hough, B.A., B.D., Th.D., D.D., President of the University.

Peter Christian Lutkin, Mus.D., A.G.O., Dean.

Mary Ross Potter, M.A., Dean of Women of the University.

Frederick Laird Kerr, M.A., Registrar of the University.

Elizabeth Shotwell Burger, B.A., Mus.G., Assistant to the Dean of Women for the School of Music.

Irving Hamlin, Secretary.

The Faculty

Peter Christian Lutkin, Mus.D., A.G.O., Professor of Theory and Composition.

Harold Everard Knapp, M.A., Professor of Violin and Ensemble Playing; Director of the Violin Department.

Arne Oldberg, M.A., Professor of Piano and Composition; Director of the Piano Department.

George Alfred Grant-Schaefer, Professor of Voice Culture; Director of the Vocal Department.

Osbourne McConathy, Professor of Public School and Community Music; Director of the Public School Music Department.

Stella Skinner, Professor of Art; Director of the Art Department.

Edwin Stanley Seder, B.A., F.A.G.O., Instructor in Organ; Director of the Organ Department.

Louis Norton Dodge, B.Mus., Associate Professor of Theory; Instructor in Piano and Ensemble Playing.

Carl Milton Beecher, M.Mus., Associate Professor of Theory and Composition; Instructor in Piano.

Lewis Randolph Blackman, Instructor in Violin.

Day Williams, Instructor in Violoncello.

Margaret Cameron, Instructor in Piano.

Nina Shumway Knapp, Instructor in Piano.

Victor Garwood, Instructor in Piano and History of Music.

Charles John Haake, B.Mus., Instructor in Piano and Normal Piano Methods.

Alta Dorothy Miller, B.L., Instructor in Voice Culture.
Gail Martin Haake, Instructor in Piano and Normal Piano Methods.
Walter Allen Stults, B.Mus., Instructor in Voice Culture.
Lura Mary Bailey, Instructor in Piano.
Myrtle Hatswell-Bowman, B.Mus., Instructor in Voice Culture.
Alphonse de Salvio, Ph.D., Professor of Romance Languages in the College of Liberal Arts; Instructor in Italian Language and Diction.
Wilhelmina Christiana Pfirshing, Instructor in English, German, and French Languages and Diction, and History of Music.
Elizabeth Shotwell Burger, B.A., Mus.G., Instructor in Piano.
Arthur Stanley Martin, Instructor in Organ and Piano.
Rollin Malbone Pease, B.A., Instructor in Voice Culture.
Alice Elizabeth Jones, Instructor in Public School Music Methods.
Willis Lemon Uhl, B.A., Instructor in Psychology; Instructor in Education in the College of Liberal Arts.
Grace Hortense Mattern, B.A., Instructor in Public Speaking and English; Instructor in the School of Oratory.
Mark Ernest Wessel, M.Mus., Instructor in Theory and Piano.
Mary Edna Macdonald, Mus.G., Assistant in Violin.
Electa Louise Austin, Assistant in Piano.
Mildred Elizabeth Rood, Mus.G., Assistant in Piano.
Margaret Fabian, B.S., Mus.G., Assistant in Voice Culture.
Myrtle Viola Johnson, Assistant in Public School Music Methods.
Hattie Lloyd Hamlin, Assistant in Piano and in Musical Kindergarten Classes.
Madeleine Helen Ruff, B.Mus., Assistant in Piano.
Bernice Lorena Austin, Mus.G., Assistant in Piano.

The School of Music

Northwestern is a pioneer among the few American universities which maintain fully equipped Schools of Music with independent faculties and degree-conferring powers.

It has developed, in a large and comprehensive way, courses of music intended to fit its students for professional careers as performers, composers, theorists, teachers, or critics; and these courses have drawn mature and talented students from all sections of the country.

Moreover, it provides for the study of music as an element of general culture or as an accomplishment. It also maintains a Preparatory Department for beginners of all ages.

History

Facilities for the study of music have existed in the University since 1873, when the Evanston College of Ladies together with its music department was absorbed by the College of Liberal Arts of the University.

In 1891 the department was reorganized and placed in charge of its present head. So rapid was its growth and such was the character of its development that in 1895 it was made a degree-conferring school, with its Dean and Faculty, bearing the same relation to the University as its other professional schools of Law, Medicine, Dentistry, Pharmacy, Engineering, Commerce, and Oratory.

Music Combined with College Study

Northwestern University thus presents the rare opportunity of studying music in a college atmosphere. In its high standards of scholarship and its thorough methods of instruction, the School of Music is co-ordinate with the College of Liberal Arts, with practically the same rules for attendance, discipline, and examinations. An interchange of work is in effect between the College of Liberal Arts and the School of Music. The registration of a music student in certain courses permits properly qualified high school graduates to take five hours of work in the College of Liberal Arts without extra fee and at the same time Liberal Arts students have choice of a number of theory of music subjects as electives.

The Thorough Musician

The modern musician, whether professional or amateur, must be something more than a clever performer. He should have an in-

telligent conception of the material of music, a firm grasp of fundamental artistic principles, and a discriminating taste.

Northwestern particularly welcomes the earnest, capable and diligent student, who desires to comprehend adequately and interpret worthily a noble art.

Graduate, Bachelor and Master Courses

The various courses include both the theoretical and practical study of music, embracing Applied Music, Theory, Public School Music and Art. Entrance requirements, both general and musical, are defined on page 13. Students may also register for partial courses or for single subjects.

Advanced Standing

Students who prove by examination a satisfactory quality of previous training may be admitted to regular courses with advanced standing.

Students may make up deficiencies in preparation or failures in course either by study in Summer School or by private coaching.

Diplomas with Permanent Value

A certificate earned by four years of successful study in a nationally-known University is a security that does not depreciate in value. Northwestern stands solidly behind its accredited graduates and adds prestige to their work.

"Pi Kappa Lambda"

Last year witnessed the installation at Northwestern University School of Music of the Alpha Chapter of the "Pi Kappa Lambda," the national honorary musical fraternity. Modelled after "Phi Beta Kappa" of the College world, it bestows equivalent honors upon music students of superior scholarship, talent and high purpose. Its membership already includes musicians of eminent attainments.

Advantages of Music Study in Evanston

Evanston, a city of 37,000, is the most beautiful residence suburb of Chicago, and adjoins its northern limits along the shore of Lake Michigan. Beautifully situated, with its park-like streets, its artistic homes, its libraries, art collection, noted public schools and splendid churches, it is an ideal residence for students. The University now has an attendance of over six thousand students in all departments.

Churches of all denominations abound, with numerous societies for young people. The community is noted for its active religious life, its philanthropies, and its lively interest in the sociological problems of the day. Students may enjoy frequent addresses by noted statesmen, jurists, clergy, educators, sociologists, litterateurs and men of affairs, at little or no cost.

The university charter has prohibited the sale of intoxicating liquors within four miles of the campus. Rigid enforcement of this law has kept the community unusually free from immoral influences for over sixty years.

SOCIAL REGULATIONS

All reasonable freedom is allowed in social matters, but a certain amount of supervision is exercised to protect the interests of student life. In contrast to the conditions obtaining in large cities, the young women are housed in close proximity to their work, and are safeguarded by surroundings which are healthful and helpful to the physical, mental and spiritual life. In their social relations they are under the charge of the Dean of Women and her assistants.

HOW TO REACH EVANSTON

Evanston is reached by frequent suburban trains on the Milwaukee division of the Chicago & North Western Railway. It is also connected with Chicago by the Northwestern Elevated Railway, as well as by an electric surface line. The Chicago, North Shore & Milwaukee Electric Railway now gives transit north from Evanston to Milwaukee.

The railway station nearest the School of Music is that announced simply as "Evanston" or "Davis Street, Evanston," not "Main Street," "Dempster Street," nor "Central Street."

THOROUGH SCHOLARSHIP

The advantages may be briefly summarized as follows:

1. Private instruction in instrumental and vocal music is offered by a faculty the individual members of which represent an unusually wide scope of ability and experience.

2. Harmony, counterpoint, musical form, composition, sight singing and ear-training are taught by improved and practical methods. The time devoted to these subjects is nearly double the amount ordinarily given in music schools. This is made possible by the fact that students live in or near the School, while in large cities they are dispersed over a great area, making frequent recitations an impossibility.

3. Extended courses in musical analysis and musical appreciation cover a great variety of the best instrumental and vocal music.

4. College studies to the extent of five hours per week may be taken in connection with the regular music course without additional cost.

5. Thorough drill in ensemble playing and sight-reading for piano and organ students is afforded by means of four-hand arrange-

ments of the standard classic overtures and symphonies. In the higher classes, stringed instruments are added.

6. A complete symphony orchestra and a junior orchestra offer the rare privilege of obtaining professional orchestra routine, and of becoming familiar with great orchestral works.

7. A thoroughly equipped department of Public School and Community Music is maintained together with courses in Art.

8. Five different choral bodies, numbering from thirty to six hundred singers, give unequaled opportunity for part-singing and note-reading. They also give intimate familiarity with a wide variety of chorus music, ranging from simple anthems to the great classic and modern oratorios.

Concerts

The Chicago North Shore festival, the Evanston Musical Club, the School of Music Symphony Orchestra, the Artist Series and the faculty concerts are detailed in the Appendix, beginning on page 73.

The Chicago Symphony Orchestra (founded by Theodore Thomas) gives a series of twenty-eight pairs of concerts each year in its own especially designed building. The greatest living solo artists appear at these concerts, and the orchestral repertoire embraces practically everything worthy of performance. Each program is given on a Friday afternoon and repeated the following Saturday night. The afternoon concerts are of special convenience to the students, and the lesson schedules are arranged so far as possible so that the afternoon concert may be attended. Tickets for these concerts may be obtained for twenty-five cents.

Organists of renown, and the finest quartets and chorus choirs may be heard by the lover of church music in the numerous churches of Evanston and Chicago.

The permanent establishment of the Chicago Grand Opera Company insures an extended season of the best opera each year. Chicago vies with New York, London and Paris in its presentation of world-famous artists, superb orchestra, and elaborate stage settings.

Residence for Women

All women students of the School of Music are under the especial care of a member of the school faculty, who acts as assistant to the Dean of Women of the University. All matters of conduct and living arrangements are under her jurisdiction.

Willard Hall, the largest women's dormitory of the University, is reserved for students of the College of Liberal Arts, and for a very limited number of advanced students of the School of Music. Application must be made to the Dean of Women, Willard Hall, at least six months in advance.

Pearsons Hall and *Chapin Hall,* which in the past have been open to women students of all departments, are now used only for students of the College of Liberal Arts.

For all women students not living in their own homes in Evanston, additional accommodations have been secured by approving houses under private management. A list of such houses may be had on application to the Secretary of the School of Music. While these are reserved for students, the University takes no responsibility for them other than to assure itself that they are suitable places for students to live and that University regulations are complied with.

Non-resident women may live in other than approved houses only by special arrangement with the Assistant to the Dean of Women, obtained before registration is completed. A change of residence during the school year requires similar permission.

Women students are not permitted to room in the same houses in which men students reside.

The price of room and board averages about $10.50 a week.

Residence for Men

The new dormitories on the North Campus are models of beauty, comfort and sanitation. They are fire-proof, heated by steam and lighted by electricity. Each room is for one person, and the cost to the student for the school year is from $130.00 to $140.00. Housed in one of the dormitories, a well equipped restaurant is conducted in the "cafeteria" manner. For full information concerning the men's dormitories, address the Registrar, University Hall, Evanston. Men may secure comfortable homes in private families. Clubs are also formed, in which the cost of board is reduced to a minimum, but board in clubs cannot be secured in advance by newcomers.

Student Health

The University maintains a regular physician. He makes a thorough physical examination of each man entering the School of Music, and he freely advises both men and women students in matters of health. Only those students who are physically fit are encouraged to remain. A resident nurse and an infirmary are at the service of women students, and a charge of four dollars a year is made to all women, to cover the cost of this service.

Evanston Hospital is modern and well equipped, with competent doctors and nurses in attendance. Serious cases of illness are cared for here at moderate rates.

Physical training and games are described on page 39.

Faculty-Student Relations

It is the ideal of this school that there be the most cordial relations between the faculty and the students not only in scholastic matters but also in all the other relations of community life.

Students are temporary residents of the City of Evanston, and as such they are amenable to the laws of the State, and to the ordinances of the city. They also conform to the regulations of the Faculty as published in the Catalog and the Students' manual.

Buildings and Equipment

Music Hall, erected in 1897, is substantially built of brick and stone. Here will be found the offices of the Dean and the Secretary; thirty rooms for teaching and practice, and a recital hall seating three hundred and fifty, equipped with a two-manual Pilcher organ and a Mason & Hamlin grand piano.

The School of Music Annex is an artistic structure of granite boulder, half-timber and stucco. It is devoted to the uses of the departments of Voice, Public School Music, and Children's Classes.

The Piano Practice House is a new building of twenty-eight rooms for practice purposes. It is unique in design and construction, the first of its kind; embodying certain ideas in sound-proofing, hermetic sealing of doors and windows, and forced ventilation. It materially augments the capacity of the school.

Fisk Hall Auditorium is provided with a three-manual organ built by Casavant Brothers of St. Hyacinthe, Quebec. The instrument contains thirty-one stops, and represents the highest attainments in organ building, both tonally and structurally. In volume as well as in variety of effects, it surpasses many instruments of much larger nominal capacity.

Pianos and Organs

Seventy-four Mason & Hamlin and Cable pianos are in constant use in the various departments of the school for concerts, recitals, teaching and practice.

In addition to the Casavant and Pilcher organs, there are three two-manual reed organs with pedals and electric motors for practice purposes.

Music Library

The school has a valuable reference and circulating library of literary works. It possesses also a large collection of music for ensemble work, including (1) pianoforte duets, (2) trios and quar-

tettes for piano and strings, (3) arrangements of standard overtures and symphonies for piano and strings, (4) full orchestra scores and parts of symphonies, oratorios, overtures and concertos. A well-selected library of anthems and part-songs is available for use in the sight-singing and choral classes.

The Evanston Public Library has a similar complete collection endowed as a memorial to the late Sadie Knowland Coe, a former professor in the school. The Chicago libraries also have noteworthy music departments.

Classification of Students

The School is open to all who seek instruction in music. It will be noted that provision is made for those who wish to become cultivated amateurs as well as for those who wish to prepare themselves for a professional career.

All students are registered under one of the following classifications:

I. Full Course Students

(a). *Candidates for a Degree or a Diploma.* Four courses are offered, leading to the degrees of Graduate, Bachelor, and Master of Music, and a diploma in Public School Music. Entrance Requirements are noted below.

(b). *Not Candidates for a Degree or Diploma.* Students twenty-one or more years of age who cannot fulfill the entrance requirements of a regular course, but who show sufficient musical ability and experience to carry the prescribed work, may be registered in this class. Such students may receive appropriate certificates for work satisfactorily completed.

II. Partial Course Students

(a). *Students sixteen years* of age and over who do not meet the entrance requirements of a regular course, but who show sufficient musical ability and experience to carry the prescribed work, may be entered as partial course students. Only those twenty-one years of age may be listed as University students.

(b). *Students sixteen or more* years of age who confine their work to private lessons in vocal or instrumental music.

III. Preparatory Students

(a). All students under sixteen years of age.

To be classified as a University Student, either Full Course or Partial Course, the candidate must meet the full entrance require-

ments described below, or, lacking same, must be at least twenty-one years of age.

Entrance Requirements

Requirements for entrance to the regular courses in the School of Music leading to a Degree or a Diploma are practically equivalent to those of the College of Liberal Arts, although they vary in detail according to the student's major work. All courses, however, require that candidates for entrance (1) must be at least sixteen years of age; (2) must possess a reasonable amount of musical intelligence and (3) must have completed fifteen units of preparation. These units are specified in detail in the course schedules on pages 18, 19, 20 and 21.

If not expecting to graduate, certain of these requirements may be waived. See page 18.

Special or Preparatory students are not held to meet entrance requirements but may become regular students in any desired course by completing the entrance requirements and making up the prescribed work before the close of the second year.

Registration

Registration days are Monday, Tuesday and Wednesday, September 20, 21 and 22, 1920.

Write in advance to "The Dean, Northwestern University School of Music, Evanston, Ill." Send him a record of your preparatory work and other credentials for entrance.

For women students, a printed list of available rooms and boarding places will be sent upon request. If possible, make your arrangements for room and board for the full year before the week of registration. If upon arrival in Evanston this has not yet been done, come to Music Hall, make yourself known, and arrange it personally with the Assistant to the Dean of Women before registering for your music study.

New Regular Course Students

Report to the Dean at his office in Music Hall, and advise with him as to course of study and Major work. He will then appoint an usher who will personally conduct you through the proper routine. The complete routine is as follows:

1. The Dean, who determines your Major subject, and assigns your Adviser and Instructors. 2. Your Private Instructor, who becomes your adviser. 3. The Theory Instructor, who examines and classifies you in theory. 4. Back to your Adviser for private

lesson hours. 5. The Secretary, who assigns practice periods, records the registration, and makes out the bill.

Payment of Bills

Pay all your bills at the business office of the University at 518 Davis Street, Evanston, Ill. Make checks payable to "Northwestern University." Bills not paid within ten days after registration are subject to an additional charge of two dollars.

DUAL REGISTRATION

If your primary registration is in the School of Music and you are a properly qualified High School graduate desiring to take work in the College of Liberal Arts, you will obtain from the Secretary at Music Hall a "Dual Registration" permit and present it to the Registrar at University Hall, on September 22, 23 or 24.

If you desire Physical Training or Swimming, obtain from the Secretary a proper permit and present it to the Director of the Gymnasium on September 20, 21 or 22.

If your primary registration is in some other school or college of the University and you desire classes in theoretical music subjects at the School of Music, you will obtain a "Dual Registration" permit from your proper officer in that School or College and present it immediately in person to the Secretary of the School of Music (see "Combined Courses," page 25).

RETURNING STUDENTS

Report directly to your Adviser, Theory Instructors, and the Secretary in the order named. Complete your registration, and pay your bill at the University business office, 518 Davis Street.

PRIVATE LESSONS

Students may register at any time for private lessons in Instrumental or Vocal Music. The charge to the student will be prorated for the unexpired portion of the current quarter.

SECOND, THIRD AND FOURTH QUARTERS

At least one week before the close of the first, second and third quarters, each student will arrange with his adviser for the renewal, change or discontinuance of his registration for the next succeeding quarter.

Faculty Advisers

The Dean is the general adviser to the entire student body. He is also the immediate adviser of students specializing in Theory.

The Faculty Member to whom the student is assigned for his major study by the Dean becomes his Adviser. The Adviser not only instructs the student, but he also assists him with the details of his registration, determines his year-class in performance, and guides him in the choice of his minor studies.

Theory Instructors, duly assigned, examine each incoming student and determine which Theory classes he is prepared to enter.

The Director of Public School Music is adviser to all students majoring in his department.

No Change of Registration or reduction of work will be permitted during the school year without the consent both of the student's Adviser, and of the Dean. This refers both to studies and practice hours.

Diplomas and Certificates

Diplomas will be issued in Course I, II, III, or IV, to students who fulfill the entrance requirements and satisfactorily complete the prescribed work of the course. The fee is $10.00.

Certificates will be issued to students who cannot fulfill the entrance requirements of a regular course, but who satisfactorily complete the prescribed work of Course I, II, III, or IV. The fee is $5.00.

Certificates will also be issued to students who satisfactorily complete the second or third years of Course I, II, or III, or the second year of Course IV. The fee is $5.00. No certificate will be issued for the first year of Course I.

Students entering the school with advanced standing are not eligible for Certificates or Diplomas, unless they have been in residence at least one academic year.

Record of Grades in completed subjects may be obtained from the Secretary at any time upon request.

Transcript of Credit—A transcript of the student's credit, for use when desiring to enter some other school, is furnished without charge, same being sent direct to the institution to which the student is transferring. A duplicate transcript of credit, when there has been no change in the amount of credit on record, will be issued only upon payment of a fee of one dollar.

Courses

I. Course in Applied Music, leading to the Degree of Graduate in Music.

II. Course in Applied Music, leading to the Degree of Bachelor of Music.

III. Course in Theory and Composition, leading to the Degrees of Bachelor of Music and Master of Music.

IV. Course in Public School and Community Music.

V. Course in Appreciation, History, and Practice of Art.

Definition of Terms

All courses (except Course V) include a well-proportioned combination of (1), Applied Music; (2), Theory, and (3), Ensemble.

1. *Applied Music* is the practical study of Voice, Piano, Violin, Organ, or Cello in private, individual lessons.

2. *Theory* is the group name for Harmony, Form and Analysis, Counterpoint, Composition and allied subjects.

3. *Ensemble* is the concerted performance of duets, trios, quartets, chorus, or orchestra, by any combination of voices or instruments.

A unit of preparation is defined as a study that requires a daily recitation in a prepared topic for a full High School year.

Grades

Normally, both the Theory and the Applied Music classification will be in the same year, but it is quite possible for an advanced performer to be conditioned by a lack of Theory work, or for a student to pass all his examinations in Theory, and be below an equivalent grade in performance. Where there is a marked difference in grades, the student is ranked by the lower standing.

Grades are readjusted whenever students show either outstanding ability or decided lack of talent.

Credits and Conditions

Entrance credit may be established by certificate from the Principal or Secretary of an accredited school. This certificate must give a detailed list of preparatory studies with grades in each. It should be mailed to the Dean of this school, well in advance of the opening of the school year.

Students applying for admission with credits from other than accedited high schools must have their qualifications for entrance passed upon by the School of Music.

No conditions will be allowed in groups A and B, and no more than two conditions in group C. All deficiencies must be made up before the end of the third year. Opportunity is offered to make up such deficiencies by private tutoring at moderate expense.

I. Course in Applied Music

LEADING TO THE DEGREE OF GRADUATE OF MUSIC

FIRST YEAR

A. Sight-singing
AB. Rudiments of Music
B1. Ear-training and Dictation
C1. Appreciation of Music
D1. Harmony
E1. Keyboard Harmony
Applied Music, private lessons (two half-hours a week)
*K, L, M, N, or O
Solo Classes and Concerts
College Study, 5 hours, optional
Physical Training, optional

SECOND YEAR

B2. Ear-training and Dictation
C2. History of Music
D2. Harmony
E2. Keyboard Harmony.
F1. Form and Analysis
Applied Music, private lessons (two half-hours a week)
*K, L, M, N, or O
Solo Classes and Concerts
College Study, 5 hours, optional
Physical Training, optional

THIRD YEAR

B3. Ear-training and Dictation
C3. History of Music
D3. Harmony
F2. Form and Analysis
G1. Counterpoint
Applied Music, private lessons (two half-hours a week)
*K, L, M, N, or O
Public Appearance on Programs
College Study, 5 hours, optional
Physical Training, optional

FOURTH YEAR

†C4. Criticism and Esthetics
D4. Modern Harmony, optional
F3. Form and Analysis
†G2. Counterpoint
H1. Instrumental Composition
H5. Vocal Composition
Applied Music, private lessons (two half-hours a week)
*K, L, M, N, or O
Senior Recital
College Study, 5 hours, optional
Physical Training, optional

*A detailed description of all subjects from A to O will be found on pages 26-37. Subjects lettered from A to H are required of all students. In addition, each student must take certain of those listed as K, L, M, N, or O. By reference to the detailed description the student can determine the requirements of his work. K1 is taken at an additional fee of $7.00, L1, L2, L3, or L4 at $8.50 additional, and N5 (Piano Accompaniment) at $18.00 additional.

†Students may elect either C4 or G2, or may take both for an extra fee.

ENTRANCE REQUIREMENTS TO COURSE I

Candidates for admission to Course I, if expecting to graduate, must be at least sixteen years of age, must have a reasonable amount of musical intelligence, and must have completed fifteen units of preparation as follows:

A. *Required Academic studies*.....7 *units*

English, 3 units; Mathematics, 2 units; Latin, Greek, French, Spanish or German, 2 units.

B. *Preparation in Music*.....2 *units*

1. Piano or organ students must have completed the three divisions of preparatory piano study defined on pages 41 and 42.

2. Voice students may present either three divisions of preparatory piano, pages 41 and 42, or equivalent vocal preparation, page 46.

3. Violin or 'cello students should have elementary knowledge of violin or 'cello technic and literature, but no definite requirement is made until entrance to the second year's work.

NOTE—Voice, violin and 'cello students are permitted to substitute two units of additional academic studies if they so desire.

C. *A selection of additional subjects*.....6 *units*

Commonly appearing as part of a High School Course.

Total .....15 *units*

If not expecting to graduate, the above A and C requirements are waived.

ADVANCED STANDING IN COURSE I

Candidates for advanced standing in Course I should be prepared to pass tests demonstrating their fitness to enter the desired classes, in addition to presenting credentials from schools formerly attended.

Graduates of accredited High Schools where Music is adequately taught may enter the *Second Year* of this Course if they present the following units of preparation:

A. Twelve units of Academic studies.

B. Three units of Theory of Music, provided they be equivalent to classes A, B1, C1 and D1.

C. Four divisions of private instruction in Piano as specified on pages 41 and 42, or an equivalent preparation in Voice or Violin, as specified on pages 44 and 45.

II. Course in Applied Music

LEADING TO THE DEGREE OF BACHELOR OF MUSIC

FIRST YEAR

B2. Ear-training and Dictation
C2. History of Music
D2. Harmony
E2. Keyboard Harmony
F1. Form and Analysis
Applied Music, private lessons (two half-hours a week)
K, L, M, N, or O
Solo Classes and Concerts
College Study (5 hours), optional
Physical Training, optional

SECOND YEAR

B3. Ear-training and Dictation
C3. History of Music
D3. Harmony
F2. Form and Analysis
G1. Counterpoint
Applied Music, private lessons (two half-hours a week)
K, L, M, N, or O
Public Appearance in Concerts
College Study (5 hours), optional
Physical Training, optional

THIRD YEAR

***C4.** Criticisms and Esthetics
D4. Modern Harmony, optional
F3. Form and Analysis
***G2.** Counterpoint
H1. Instrumental Composition
H5. Vocal Composition
Applied Music, private lessons (two half-hours a week)
K, L, M, N, or O
Solo Classes and Concerts
Junior Recital
College Study (5 hours), optional
Physical Training, optional

FOURTH YEAR

C5. Assigned Reading
D4. Modern Harmony, optional
F4. Original Research in Form and Analysis
H2. Instrumental Composition
R1. Principles of Art, optional
Applied Music, private lessons (two half-hours a week)
K, L, M, N, or O
Senior Recital
College Study (5 hours), optional
Physical Training, optional

*Students may elect either C4 or G2, or may take both for an extra fee.

ENTRANCE REQUIREMENTS

This course is open to students with genuine talent for performance who have fulfilled the entrance requirements and have completed the first year of Course I or its equivalent. The first, second and third years' work is identical with the second, third and fourth years of Course I.

ADVANCED STANDING

Candidates for advanced standing will be required to demonstrate by examination and performance their ability to enter the course at any advanced point.

Students holding the degree of Graduate in Music of Northwestern University or advanced performers of equivalent qualifications may apply for admission to the fourth year of this course.

III. Course in Theory and Composition

LEADING TO THE DEGREES OF BACHELOR OF MUSIC AND MASTER OF MUSIC

FIRST YEAR

B2. Ear-training and Dictation
C2. History of Music
D2. Harmony
E2. Keyboard Harmony
F1. Form and Analysis
Private lessons in Piano (two half-hours per week)
College Study (5 hours), optional
Physical Culture, optional

SECOND YEAR

B3. Ear-training and Dictation
C3. History of Music
D3. Harmony
F2. Form and Analysis
G1. Counterpoint
Private lessons in Piano (two half-hours per week)
College Study (5 hours), optional
Physical Culture, optional

THIRD YEAR

C4. Criticism and Esthetics
F3. Form and Analysis
G2. Counterpoint
H1. Instrumental Composition
H5. Vocal Composition
Private lessons in Composition (two half-hours per week)
College Study (5 hours), optional
Physical Culture, optional

FOURTH YEAR

D4. Modern Harmony
F4. Original Research in Form and Analysis
G3. Counterpoint
H2. Instrumental Composition
H6. Vocal Composition
Private lessons in Composition (two half-hours per week)
College Study (5 hours), optional
Physical Culture, optional
Bachelor's Thesis

FIFTH YEAR

H3. Instrumental Composition
H7. Vocal Composition
Private lessons in Composition, two half-hours per week
Master's Thesis
College Study (5 hours), optional
Physical Culture, optional

Entrance Requirements

This course is open to students showing decided aptitude for theory of music and composition, who can satisfy the entrance requirements and who can prove their mastery of the theory subjects listed in the first year of Course I.

Advanced Standing

Candidates for advanced standing must demonstrate by examination their fitness to enter the course at any advanced point.

The candidate for a degree must be able to play upon the piano the exercises and compositions which are taken up in class work, including the playing of scores. It will be noted that in addition to the regular class work in theory, the course requires piano lessons for two years and private lessons in composition for the third, fourth and fifth years.

Thesis for the Degree of Bachelor of Music. Candidates shall finally submit such original compositions in the smaller forms as may be required by their instructors, and shall demonstrate their ability in practical orchestration by oral and written test.

Thesis for the Degree of Master of Music. Candidates shall continue to take private lessons in Composition, and shall submit a composition in larger form as a Thesis. This may be a choral work, a sonata for a group of instruments, or a composition for orchestra.

IV. Public School and Community Music

FIRST YEAR	SECOND YEAR
A. Sight-singing	**B2.** Ear-training and Dictation
AB. Rudiments of Music	**C2.** History of Music
B1. Ear-training and Dictation	**D2.** Harmony
C1. Appreciation of Music	**E2.** Keyboard Harmony
D1. Harmony	**F1.** Form and Analysis
E1. Keyboard Harmony	**I2.** Public School Methods
I1. Public School Methods	**J.** Psychology
S1. Folk Dances and Games	**M.** Vocal Ensemble
Voice or Piano, private lessons (two half-hours per week)	**S2.** Extemporaneous Speaking
Assigned Chorus Work	Voice or Piano, private lessons (two half-hours per week)
Solo Classes and Concerts	Assigned Chorus Work
College Study (5 hours), optional	Solo Classes and Concerts
Physical Training, optional	College Study (5 hours), optional
	Physical Training, optional

THIRD YEAR

B3.	Ear-training and Dictation	Piano or Voice, private lessons (two half-hours per week)
C3.	History of Music	
C4.	Criticism and Esthetics, optional	Assigned Chorus Work
D3.	Harmony	Assigned Conducting and Practice Teaching
F2.	Form and Analysis	Solo Classes and Concerts
G1.	Counterpoint, optional	College study (5 hours), optional
I3.	High School and Community Music	Physical Training, optional
S3.	Pageantry	

A detailed description of Classes A to S will be found on pages 26-39.

A Diploma will be granted to regular students who fulfill entrance requirements similar to those in Course I, on page 18, and who complete the prescribed work of this course, receiving the recommendation of the Faculty.

A Certificate will be granted to students who cannot fulfill the entrance requirements, but who satisfactorily complete the prescribed work of this course.

A Certificate will also be issued to all students who have fulfilled the entrance requirements, and who satisfactorily complete the first two years of this course. This practically coincides with the work previously given in the Two Years' Course, and equips the student for Music in the grades and for Choral conducting in the High Schools.

NOTES

Graduates of this course are fitted not only to supervise Music in grade and High Schools, but also to take a leading part in Community Music activities.

Credits from other institutions in good standing will be recognized in all subjects except Methods (I1, I2 and I3), which must be taken in this school. However, students who have advanced standing in Theory, together with practical school experience or acceptable training in some other institution, may undertake the first and second year methods (I1 and I2) in one year. This involves added expense and a strenuous year, and should be undertaken only under exceptional circumstances and with the consent of the director of the department.

Most unusual and invaluable opportunities for observation and practice teaching will be open to students of this department through recently consummated plans, by which the Department of Public School and Community Music is to have charge of the music instruction in public schools of Evanston (District 75).

Students should take advantage of the College Studies offered without additional charge. Better positions at higher pay are frequently offered to those who can teach one or two academic subjects in addition to Music.

The demand for teachers who combine Music with Art in the public schools is fully met by co-operation with the Art Department of the School of Music (page 24).

Students of the College of Liberal Arts may take the subjects listed in this course as part of their College program leading to a Bachelor's degree. This enables them to satisfy the demand for College graduates who can teach, direct and supervise Music in addition to Academic subjects.

Required Piano and Voice Work

Before graduation, students must show a certain proficiency in singing and in playing the piano. A minimum standard of attainment must be met in one of these branches, while in the other of them the student must give evidence of higher standing as a performer. The minimum requirement in singing involves a knowledge of the correct principles of breathing and tone production, the ability to analyze properly the vowel and consonant elements in song texts, an acquaintance with the characters and terms of interpretation, and the ability to demonstrate this knowledge with the voice. The student applying for higher standing in singing must, in addition to the above requirements, demonstrate ability to sing songs in the advanced grades of the public school music course with pleasing tone quality and artistic interpretation. The minimum standard in piano playing involves the ability to play scales and arpeggios in all major and minor keys with reasonable fluency, to play accompaniments to songs in the primary grades, and accurately to read simple music. For advanced standing the student must be able to perform with acceptable taste and finish classic music literature of moderate difficulty. Credit will be given according to the standards of Course I.

These subjects may be waived only by passing a satisfactory special examination upon entering the school, involving a fee of $2.00.

V. Course in Art

ITS PRINCIPLES, HISTORY AND PRACTICE

FIRST YEAR	SECOND YEAR
R1. Art Appreciation	R3. Historic Styles in Domestic Architecture, Furniture and Decoration
R2. Laboratory Practice in Design and Color	R4. Advanced and Applied Design
R6. Perspective, Nature Drawing. Methods Relating to Elementary Schools	R5. History of Painting and Sculpture. (Alternate with R3)
	R7. Pictorial Composition, with Practice in Charcoal and Water Color Methods for High Schools

Classes are described in detail on page 38.

This course has been established to meet the demand for teachers qualified to teach both music and art in the Public School.

The first year relates to the teaching of Art in the elementary grades; the second year, in High School.

Six hours of instruction per week are offered in the first year and seven hours in the second, and the student receives a statement indicating the amount of work covered.

Classes are held in the University Guild room in Lunt Library. The department is well equipped with illustrative material, including a lantern and a screen, a large collection of slides and photographs, Japanese prints, fabrics and still-life material.

Instruction is given both by lecture and by studio practice, supplemented by field-trips to museums, art exhibitions and homes. Especial emphasis is placed upon the application of art principles to environment in dress, home and town. The home, in its historical and esthetic aspects, is studied in detail, and with relation to modern conditions. An adequate survey of the various schools of painting and sculpture is made, with a study of historic influences and especially of the esthetic qualities of the work of individual artists and schools.

Students taking this course will be required to take the full schedule of studies in the first year, but in the second year either R3 or R5 may be omitted. If both are taken, an extra fee is charged.

Those wishing to omit other subjects must qualify for advanced

standing by passing an examination before entering the course. A proportionate reduction in the fee will be made for subjects thus omitted.

Combined Courses

Music Study with Liberal Arts Credit

Students in the College of Liberal Arts who desire to take training in Music with their College course may do so, without extra charge, under the following conditions:

The studies in Music listed below will be accepted for credit in the College of Liberal Arts toward a degree up to a total of 30 semester-hours, but not more than 3 semester-hours may be taken in either semester of the Freshman year, nor more than 5 semester-hours in either semester of the Sophomore or Junior year.

Students in the College of Liberal Arts who complete the full 30 semester-hours of credit in Music may be released from the requirement of a Major study provided they present three Minor studies, two of which are correlated, or if they present a Major study, they may omit the correlated Minor.

The studies in Music accepted for credit in the College of Liberal Arts are the following:

Study	Credit Hrs. per Semester	Open to Students who have completed	Study	Credit Hrs. per Semester	Open to Students who have completed
*AA	1	All students	F2	1	F1
B2	1	B1 or AA	F3	1	F2
B3	1	B2	F4	1	F3
C2	2	All students	G1	2	D2
C3	1	C2	G2	2	G1
C4	1	6 semester hrs. (in music)	H1	2	D3, F2, and G1
D2	2	D1 or AA	H4	2	D3, F2, and G1
D3	2	D2	I1	2	*AA
D4	1	D3	I2	2	I1 and J
F1	1	D1 or AA	I3	2	I2 or College Education A2

*AA indicates the group of Elementary Classes A1 to A4, AB, B1 and D1.

The required courses in the College of Liberal Arts take precedence over elective courses.

College students who desire Music courses mainly for general cultural education are advised to take their work approximately in

the following sequence: Classes C2, D2, F1, C3, D3, F2, C4, D4, F3.

College students looking toward a degree in music should take their work in approximately the following sequence: Classes AA, B2, C2, D2, F1, B3, C3, D3, F2, G1 (C4 or G2 or D4), H1, H4.

College students who desire to qualify for work in public school and community music should take their work in approximately the following sequence: Classes AA, B2, C2, D2, F1, I1, B3, C3, D3, F2, I2, I3, C4, or G1.

Directions for "Dual Registration" are found on page 14.

LIBERAL ARTS STUDY OPEN TO MUSIC STUDENTS

Music students who take advantage of the opportunity to study in the College of Liberal Arts usually enter classes in languages and literature, history and psychology. They may, however, elect any other college study for which they are prepared.

Description of Theory Subjects

A. Sight Singing

The school recognizes the necessity for thorough drill in Sight Singing. To take with certainty one's part in a choral composition is no inconsiderable attainment, and is a source of pleasure and satisfaction whenever exercised. The feeling for sustained melody, which singing gives, is a matter of first importance to the instrumentalist, while its practical value to a professional singer needs no comment.

A. *Sight Singing*—Required of all students whether vocal or instrumental. Drill in scale and interval singing, time sub-divisions and part-singing. Class divided into four graduated sections based upon the varying abilities of the students, and students passed from one grade to another upon sufficient tests. These may be waived by passing a satisfactory special examination. See page 49. No grades given until subject is completed. At the discretion of instructor, the student may be required to review the work in whole or in part.

A1, A2, A3 and A4 are given in the first, second, third and fourth quarters of the first year of Courses I and IV, Monday and Thursday, 4 to 5 p. m.

Text-books: The Methodist Hymnal and the Progressive Music Series. Miss Jones and Mr. Fouser.

AA. *Elementary Theory*—For students primarily registered in the College of Liberal Arts. The work covered by A1 to A4, AB, B1 and D1 is here combined. Tue., Thu., 4 p. m.

AB. *Drill Class in Rudiments*—Required of all Freshmen in Courses I and IV. One lesson a week in class, and one lesson in small groups. First semester only. Monday, 2 p. m.

B. Ear Training and Dictation

A logical and effective system of ear training enables students with but slight musical gifts to recognize and reproduce not only melodies and rhythms, but also harmony and the movement of inner voices. One's comprehension of music is meager indeed, if the mind is incapable of grasping the inner details of a composition. To promote higher standards of musicianship, the school places particular emphasis upon this subject.

B1. *Ear Training and Dictation—Melodic*—Tone relationships of the major and minor modes with the introduction of chromatic problems. Elementary rhythmic problems. Song Analysis. Mon. and Thu., 1:30. Miss Johnson.

B2. *Ear Training and Dictation—Melodic and Harmonic*—Modulation. More advanced chromatic problems and song forms. Complicated rhythms. Exercises in two parts. Exercises introducing the three fundamental harmonies and the chord of the dominant seventh. Non-harmonic tones. Modulation to the dominant. First section, Mon. and Thu., 9:00. Second section, Tue. and Fri., 9:00. Miss Johnson.

B3. *Ear Training and Dictation—Melodic and Harmonic*—Dictation. All forms of triads and chords of the seventh with inversions. Simple modulations. Various forms of cadences. Hymn tunes and simple four-part vocal composition. Little piano preludes. First section, Mon. and Thu., 11:30. Second section, Tue. and Fri., 1:30. Professor McConathy.

C. History of Music

The first year's work is planned to cover in outline the whole subject. In the second and third years special periods are studied in detail, while in the fourth year criticism and esthetics are introduced and the larger aspects of musical history are considered. The instruction is in the form of lectures supplemented by text-books, and by topical work prepared by the student. Examinations are given

at the end of each semester to the first year class, while theses are required from the members of the second, third and fourth year classes.

The first and second years of History of Music may be taken simultaneously by students who are otherwise qualified for second year work.

C1. *Appreciation of Music*—A lecture course designed to bring to the attention of students the scope and importance of the art of music as a whole. The first semester will include a historical survey from the standpoint of the evolution of musical compositions and the development of the means of their performance.

The second semester will be devoted to Musical Appreciation, with the emphasis on the peculiarities of style inherent in the great composers.

Wed., 9:00. Professors Lutkin, McConathy.

C2. *History of Music*—First Semester—Greek Music Drama. Early Drama in the Middle Ages. Mystery, miracle and morality plays. Early opera in Italy, Germany, France, and England. Great opera writers—Mozart, Weber, Wagner, Rossini, Bellini, Verdi. Text-book: Outlines of Musical History, by Clarence G. Hamilton.

Second Semester—Church music. Gregorian chant and Palestrina. Chorale and Martin Luther. Bach. Four great pianists —Beethoven, Mendelssohn, Chopin and Liszt. First section, Mon. and Thu. at 2:00. Second section, Mon. and Thu. at 3:00. Third section, Wed. and Sat. at 8:00. Mrs. Pfirshing.

C3. *History of Music*—The development of music in correlation with the other arts.

First Semester—Origins. Artist and artisan. Early Christian art and plain song. Gothic art and polyphony. Greek drama in relation to monody. Renaissance art and literature in relation to dramatic music. Eighteenth century social and artistic parallels.

Second Semester—The perfected instrumental forms. Romantic movement in literature and art. Classic and Medieval. Myth and legend in opera. Nineteenth century literary and artistic influences. Program music (Berlioz and Liszt in orchestra). Absolute music. Later nineteenth century art tendencies.

Text-book: "Evolution of the Art of Music," by C. Hubert H. Parry. Required reading from Oxford History of Music. Dictations. Topics prepared from reference library. Mon., 1:30. Mr. Garwood.

C4. *Esthetics and Criticism*—Music and life. Fusion of the ideal of the student into the practice of the musician.

First Semester—Exercises in writing criticism of concerts actually attended. Preparation of sample programs for choral festivals, orchestral and chamber concerts, piano, organ, violin and song recitals, and of descriptive program notes.

Second Semester—Music as a social force. The musician as teacher. Municipal music. Settlement work. Music in school, church and home. Reviews and discussions of important articles in current literature. The formation of musical organizations. Required readings. Students graded on prepared work. Thu., 1:30. Mr. Garwood.

C5. *Assigned Reading*—A systematic course of reading is outlined by the head of the history of music department, to include the philosophy of music, esthetics, criticism, biography, bibliography, and subjects having to do with the particular specialty of the student concerned. Hours to be arranged. Mr. Garwood.

D, E. Harmony

The system used in the school develops the musical intuitions of the student and deduces theory from practice, rather than the reverse.

The most important results of the study of Harmony are: (1) The ability to *identify chords and chord-progressions,* both by hearing and by sight. (2) The ability to *perform modulations* at the keyboard or on paper. (3) The ability to *harmonize melodies.* The old system of figured bass meets only the first of these satisfactorily, as it postpones the practical application of modulation and harmonization until after harmony is completed.

In the general classes, where the staff work is done, special emphasis is placed upon the fundamental principles of harmonic selection, harmonizing melodies, and modulating. While four-part vocal writing is still the basis for work, the study of harmony is also applied to small piano compositions and to songs with piano accompaniment.

The prescribed work in keyboard harmony in small classes is highly practical. Through visualization and the muscular sense the student not only thinks his harmony in terms of the keyboard, but also hears and analyzes the actual sounds and progressions.

D1. *Harmony*—First Semester—Scales, intervals, formation of triads and septchords, inversions and cadences. Sequences in the key;

resolution of dissonant intervals; the dominant and diminished septchords sequenced around the key circle. Presented mostly in terms of the keyboard. Second Semester—Staff work based mostly on figured bass. Primary and secondary triads, the dominant and leading tone septchords. The inversions, with modulations to the five closely related keys. First section, Mon., Thu., 8:00. Second section, Mon., Thu., 11:30. Third section, Mon., Thu., 8:00. Fourth section, Tue., Fri., 8:00. Fifth section, Tue., Fri., 11:30. Professor Dodge, Professor Beecher and Mr. Wessel.

D2. *Harmony*—Harmony as applied to elementary composition. Four-part writing after the manner of hymn-tunes. Melody structure, non-harmonic tones and development of motifs. Accompaniment figures. Songs with accompaniment, and piano pieces in the small forms. First section, Mon., Thu., 9:00. Second section, Mon., Thu., 1:30. Third section, Tue., Fri., 9:00. Fourth section, Tue., Fri., 2:00. Fifth section, Tue., Fri., 2:00. Professor Dodge, Professor Beecher and Mr. Wessel.

D3. *Harmony*—Advanced work based upon Foote and Spalding's "Modern Harmony." Thorough schooling in harmonization and modulation. First section, Mon., Thu., 10:30. Second section, Mon., Thu., 10:30. Third section, Tue., Fri., 10:30. Professor Dodge, Professor Beecher.

D4. *Modern Harmony*—A general survey of the harmonic developments in modern music. An analytical and experimental study of extended modulation, modal writing and chromatic harmony. General reference books—Modern Harmony, by A. Eaglefield Hull, and Manual of Harmony, by Bernard Ziehn. Wed., 9:00. Professor Beecher.

E1. *Keyboard Harmony*—Chord progressions, cadence, formulas and key-circle sequences, making use of the scale triads, dominant seventh and diminished seventh chords. One semester only. Wed. or Sat. Hours to be arranged. Professor Dodge.

E2. *Keyboard Harmony*—Modulating key-circle sequences. Extended cadence formulas with chromatic changes. Regular and irregular resolution of dissonances. One semester only. Wed. or Sat. Hours to be arranged. Professor Dodge.

F. Form and Analysis

During the four years of this course, a large amount of standard music material, embracing piano music, cantatas, oratorios, organ and chamber music, and orchestral music in full score, is analyzed

measure by measure. This detailed analysis gives the student a clear insight into the structural features of great compositions, and leads to an adequate estimate of their artistic content.

F1. *Form and Analysis*—Chord reading combined with analytical study of hymn-tunes (Methodist Hymnal). Preludes, inventions and dance forms of Bach. Small instrumental forms with examples from Schubert, Mendelssohn, Grieg. Forms with trio. Theme with variations. The sonata, with illustrations from Haydn, Mozart and Beethoven. Tue., 10:30. Professor Lutkin.

F2. *Form and Analysis*—Further study of Bach, Haydn, Mozart, Beethoven, including a comparison of styles. The art song. Cantatas and oratorios. Wed., 10:30. Professor Lutkin.

F3. *Form and Analysis*—A chronological survey of the development of vocal and instrumental music, with musical illustrations from the earliest available sources. Greek modes, plain-song, early contrapuntal school. English and Flemish madrigals. Bach, Palestrina and the more modern masters. Study of symphonies and oratorios from full score. Wed., 11:30. Professor Lutkin.

F4. *Original Research in Form and Analysis*—The student will be required to make independent research into the form and artistic content of the great classic compositions, including chamber-music and orchestral composition. Score reading may be included. Mon., 10:30. Professor Lutkin.

G. Counterpoint, Canon and Fugue

The study of the strict forms is emphasized as a drill work in intellectual activity, and as an artistic end in itself. It represents the scholarly side of musical attainment, and its study is essential to the thorough understanding and appreciation of polyphonic writing. The difficulties are well systematized, much practical work being done at the blackboard.

G1. *Counterpoint*—Counterpoint in the various species in two, three, and four parts. Tue., Fri., 10:30. Professor Dodge.

G2. *Counterpoint*—Double counterpoint, imitation, sequences, canons. The invention and the fugue in two parts. Tue., Fri., 11:30. Professor Lutkin.

G3. *Counterpoint*—Counterpoint in five and more parts. Canon by augmentation, diminution, inversions. Fugues in three and more parts. Double fugues. Thu., 10:30. Professor Lutkin.

H. Composition and Orchestration

Instruction is given both in classes and by private lessons. Beginning with the shortest and simplest forms, the various styles of composition are worked out on the blackboard by the whole class, assisted by the instructor. Original themes are written directly upon the board by students or dictated from the piano. A thorough drill is given in methods of notation and in ear training. The harmonization and elaboration of the musical materials is then a matter for joint discussion, and the students are thrown upon their own resources as much as possible. Each student is required to copy neatly and accurately each example worked out upon the board, and to play the same before the class.

H1. *Instrumental Composition*—Exercises in polyphony from the harmonic standpoint. Primary forms demonstrated on the blackboard. Scoring for orchestra. Mon., Thu., 3:30. Professor Oldberg.

H2. *Instrumental Composition* — Continuation of primary forms. More extended movements for piano or strings. Score reading. Scoring for orchestra continued. Mon., Thu., 2:30. Professor Oldberg.

H3. *Instrumental Composition*—The sonata form in piano and chamber music. Scoring for full orchestra (advanced). Hours to be arranged. Professor Oldberg.

H4. *Vocal Composition*—Exercises in the application of both poetry and prose to musical forms. Hymn-tunes. Duets, trios, quartettes and part-songs, for various combinations of voices. The anthem and the unaccompanied motette. First semester only. Mon., Thu., 11:30. Professor Lutkin.

H5. *Vocal Composition*—The art song. Study of the correlation of the rhetorical principles of poetry and music. Class demonstration of types of art song, combined with individual experiment. Second semester only. Mon., Thu., 11:30. Professor Beecher.

H6. *Vocal Composition*—The canticles and the communion service of the Protestant Episcopal Church. Short cantatas with piano accompaniment. Hours to be arranged. Professor Lutkin.

H7. *Vocal Composition*—Fugal and double courses. The oratorio and the mass with orchestral accompaniment. Hours to be arranged. Professor Lutkin.

I. Public School Methods

The demand for competent teachers and supervisors of public school music is constantly growing. Recognition of the importance of a thorough musical foundation being laid in the grades has resulted in a call for higher ability in the music teachers in the grade schools. Music in the high schools is rapidly taking a place of equal importance with the other branches of high school work, and teachers who are competent to conduct high school choruses and orchestras, as well as to give instruction in harmony and musical appreciation, are being sought. Furthermore, the teachers of public school music are exerting an ever-widening influence upon the music life of the entire community. In many places the music teacher is now recognized as the leader of civic music rather than merely the teacher of music for the school children. Success requires not only finished musicianship, but also a well-rounded general education.

11. *Public School Music*—A thorough course in the material of primary grades and intermediate grades. This material is presented to the students according to class methods in public schools. Power is gained through individual recitation and practice teaching in the classroom. Mon., Thu., 3:00. Professor McConathy.

12. *Public School Music*—Choral conducting, elementary orchestration and the fundamental principles of school music presentation. In the first semester special emphasis is laid upon music in the upper grammar grades and high schools, with much practice in chorus conducting. In this semester the range and characteristics of the more familiar orchestral instruments is studied. In the second semester the problems of music presentation in the primary, intermediate and grammar grades are considered from the standpoint of the school music teacher and supervisor. Pupils are given much opportunity for applying the principles of music education through teaching lower classmen and children in the Evanston Public Schools. Mon., Thu., 8:00. Professor McConathy.

13. *High School and Community Music*—The high school orchestra and community orchestra. Practical orchestration and conducting. Choral conducting. Study of lists of music for all occasions, including pageants and operettas. Harmony and musical appreciation courses in the high school and other advanced high school music courses. Comparative study of different school music systems. The course is essentially practical, students being required to arrange piano compositions and accompaniments for orchestra, to conduct choral and orchestral music and to assist in instructing pupils both

in the School of Music and in the Public Schools of Evanston. Thu., Fri., 11:30. Professor McConathy.

J. Psychology

J. *Psychology for Music Students*—This course is designed to aid the student in meeting the increased demand for a professional preparation based upon an understanding of the mental processes involved in both the study and the teaching of music. Specific application is made of the principles of general psychology to the problems of the musician. The following are among the more important topics treated: The physiological basis of mental life, the development of perceptual systems, types of imagination, attention and discrimination, memory and its cultivation, habit formation and the acquisition of skill, feeling and emotion, play, social responses and the development of personality. Text-books: Pillsbury, The Essentials of Psychology; Freeman, How Children Learn. Tue., Fri., 8:00. Professor Uhl.

K. Normal Piano Methods

Valuable classes covering Normal Piano Methods are offered, which present the results of long experience in perfecting a thoroughly systematized method of teaching young children. The Preparatory Department of the School and the Settlement Music School offer practical demonstration classes.

It extends throughout an entire school year and should be taken by Sophomore or Junior students.

While this class is not obligatory, special recommendations as teachers of piano will be given by the School of Music to students successfully completing the subject.

K1. *Normal Piano Methods*—Comprehensive survey of children's and elementary and intermediate teaching methods. Ear-training, rhythm, time-values. Notation and sight-reading. Scale-building, circle of fifths and signatures. Melody-writing. Games. Technic. Phrasing. Dynamics and use of pedal in the easier teaching material. Teaching materials. Questions and answers, each lesson. Class one hour each week. Practical teaching additional. Attendance at Children's Classes—see "P" under Schedule of Theoretical Classes. First section, Tue., 1:00. Second section, Fri., 1:00. Mrs. Haake.

L. Language and Diction

Students majoring in Voice are required to take two semesters each of two foreign languages and two quarters of English Poetry and Poetic Form, for which extra fees are charged. One of the foreign languages and English Poetry and Poetic Form must be taken during the Freshman year in order to prepare the student for the advanced work.

L1. *English Poetry and Poetic Form*—Form—Lyric, epic, dramatic and sonnet. Thorough analysis of all forms and their respective values to the musician. Content—Objective and subjective. Folk songs, ballads, madrigals, rondos. Study of English Lake Poets. Analysis and interpretation of such principal poems as have been employed by musicians in song composition. Study of New England poets, and history of American song literature. Study of the best American modern songs where words and music were written by the same person. First semester. Wed., 2:00. Mrs. Pfirshing.

L2. *German Language and Diction*—Practice in pronouncing vowels, combination of vowels, *umlauts* and consonants. Folk-songs sung in unison and as solos. Songs of Schumann, Schubert, Franz, Brahms, and Liszt. Careful attention to strict meaning of words and phrases. Consideration of the classic and romantic schools of German poetry, and events in the lives of poets bearing upon the songs. Wed., 3:00. Mrs. Pfirshing.

L3. *French Language and Diction*—Practice in pronouncing vowels, single and combined, nasaltones and consonants. French *Noëls* and folk-songs sung in unison and as solos. Modern French songs of Fauré, Debussy, Bemberg, Berlioz, Chaminade and others. Attention to prominent French poets—Victor Hugo, Paul Verlaine, Sully Prudhomme, Paul Bourget and others. Exact literal translations of words and phrases, and interpretation of poetic content of songs. Wed., 4:00. Mrs. Pfirshing.

L4. *Italian Language and Diction*—Correct pronunciation of all letters in Italian alphabet, and difficult vowel and consonant groups. A few of the most important elements of grammar to give knowledge of the structure of the language, and ability to read Italian intelligently with aid of dictionary. Study of representative Italian songs—Pergolesi, Scarlatti, Pinsuti, Campana, Mattei, Arditi, Tosti, and others—with close attention to phrase unity, elision and rhythm. Selections from Italian opera—La Bohême, Tosca, Madame Butterfly, Pagliacci, Aida and others. Italian pronunciation of Latin as

used in Catholic church music. Individual attention given to interpretation of Italian works. Thu., 1:00. Professor de Salvio.

Ensemble

Ensemble, or concerted music, is a most practical and useful experience along the lines of sight-reading and accompanying. Self-control is cultivated by the necessity for careful listening, for steadiness of rhythm and for quick adjustment to the artistic needs of the moment. To students who are backward in reading music at sight, this practice is invaluable. Inability to read music readily is frequently a bar to securing good positions by candidates who are otherwise well qualified.

M. Vocal Ensemble

M. *Vocal Ensemble*—The work of the Solfeggio class (A) continued into a study of standard anthems, cantatas and oratorios, part songs, and opera choruses. Special drill for voice students in quartette singing. Required of students in Voice Culture, Organ, and Public School Music; optional with other students. Wed., 4:00. Professor McConathy.

There are splendid opportunities for students to supplement their class work with choral singing. Membership in the Evanston Musical Club and the Festival Chorus brings an intimate knowledge of several great choral works during each season. The more capable vocal students are selected for the A Cappella Choir.

N. Instrumental Ensemble

Students majoring in piano or organ are required to take Instrumental Ensemble a part of each school year throughout the course.

Piano students are first drilled in duet and quartette piano playing and later have the opportunity of work with various combinations of stringed instruments.

Organ students receive instruction in hymn, anthem and voluntary playing, and then advance to oratorio accompanying, transposition, improvisation, and the choral service of the Episcopal Church.

N1. *Instrumental Ensemble*—Piano duet playing for purposes of sight-reading and rhythmic feeling. One semester only. Hours to be arranged. Professor Dodge.

N2. *Instrumental Ensemble*—Four-hand piano arrangements of the simpler overtures and symphonies, with the addition of stringed instruments. One quarter only. Hours to be arranged. Professor Knapp.

N3. *Instrumental Ensemble*—Four-hand piano arrangements of the more important classical overtures and symphonies, with the addition of stringed instruments. One quarter only. Hours to be arranged. Professor Knapp.

N4. *Instrumental Ensemble*—Chamber-music and modern orchestral music. One quarter only. Hours to be arranged. Professor Knapp.

N5. *Accompanying*—Study in the art of playing piano accompaniments. Practical work under supervision, with singers, violinists, and other instrumentalists. Five sections. Hours to be arranged. Professor Beecher.

O. Orchestra

Students of stringed and wind instruments have unusual opportunities for sight-reading and orchestral routine in the School of Music Symphony Orchestra. Standard overtures and symphonies are studied and publicly performed. Advanced instrumental students have the opportunity of playing concertos, and vocal students of singing arias with full orchestral accompaniment. The programs given by the orchestra in the past year may be found in the Appendix.

For less advanced students, the Junior Orchestra is provided. It prepares them for work in the Senior Orchestra.

Regular attendance at all rehearsals and concerts is obligatory, and registration may be canceled for neglect in this regard.

O. *Orchestra Ensemble*—The School of Music Symphony Orchestra and the Junior Orchestra. Required work of all violin, viola and violoncello students at the discretion of the Director of the Violin Department. Symphony Orchestra full rehearsal, Wed., 8:00 to 10:00 p. m. Symphony Orchestra supplementary rehearsal, Mon., 5:00 to 6:00. Junior Orchestra, Fri., 4:30 to 6:00. Professor Knapp.

P. Children's Classes

P. *Children's Class Demonstration*—Classes of very young children in elementary ear-training, rhythm, notation and technic.

Students in Normal Piano Methods, K1, will find it profitable to attend this class as observers. Saturday forenoon. First section, 9:00. Second section, 9:45. Third section, 10:30. Fourth section, 11:15. Mrs. Haake and Mrs. Hamlin.

R. Art Courses

R1. *Art Appreciation. Training of Taste*—Principles underlying art-expression; proportion, rhythm, harmony. Composition of shape, tone, and color. Practical application of these principles to everyday esthetic problems in dress, home, and vocation. Illustrated by typical examples and occasional lantern-slide lectures. Monthly field trips to exhibitions and homes. Tue., Thu., 2:00. Professor Skinner. *Two hours.

R2. *Laboratory Practice in Design and Color*—Supplementary to R1. Problems in application of principles studied and relating to vocational art. Wed., 2 to 4. Professor Skinner. *One hour.

R3. *Historic Styles in Domestic Architecture, Furniture, and Decoration*—The development of the dwelling, its decoration and furnishings, from primitive to modern times. Influence of historic upon twentieth century styles. Modern tendencies in house furnishing. Exterior environment. Lantern-slide illustrations, monthly field trips to homes and exhibitions. Open to students who have completed R1. Tue., 3:00 to 4:00, Thu., 3:00 to 5:00. Professor Skinner. *Three hours.

R4. *Laboratory Practice in Advanced and Applied Design*—Continuation of study of art principles. Problems in interior decoration and vocational art. Open to students who have completed R2 or who can pass an examination in the same. Wed., Fri., 2:00 to 4:00. Professor Skinner. *Two hours.

R5. *History of Painting and Sculpture*—First Year. Italian schools; Early Christian and Byzantine art; Gothic; Renaissance; Decadence. Second Year. German, Flemish, and Dutch schools. Spanish, French, English, and American schools. Illustrated by lantern-slides and photographs. Gallery tours on alternate Saturday mornings, and personal conferences at hours to be arranged.

Open to students who have completed R1. Class hours, Mon., 2:00 to 4:00. Professor Skinner. *Three hours.

R6. *Drawing from Nature and Objects*—Principles of perspective tone composition; light and shade. Rendering in pencil,

*Hours of credit allowed to students of the College of Liberal Arts.

crayon, and water-color. Methods for elementary schools. Fri., 2:00 to 4:00. Professor Skinner.

R7. *Pictorial Composition*—Sketching in pencil, charcoal, and water-color from still-life and figure. Methods for high schools. Open to students who have completed R6 or its equivalent. Fri., 2:00 to 4:00. Professor Skinner.

RA. *Aesthetics of Advertising*—Principles of arrangement. Styles and suitability in lettering. Tone contrast. Color significance and harmony. Correlation with R2 advisable. Second semester. Wed., 4:00. Two hours.

S. Pageantry—Speaking—Folk Dances

S1. *Folk Dances and Games*—A graded course in folk dancing for children of various ages.

Course in mass and simple team games—graded.

A study of types of games and types of boys and girls—results to work for, etc.

Direction of work at playgrounds and social centers. Sat., 8:00.

S2. *Extemporaneous Speaking*—Two hours. A study of public address, with platform practice in small class sections. A study of the principles underlying effective speech construction and presentation. Hours to be arranged. Under the direction of the School of Oratory. Given in first semester only.

S3. *Pageantry*—Research work in developing different themes in pageantry. The Historical Pageant; the Shakespearian Pageant; the Greek Pageant; class committees for plans and research; presentation of material. A Shakespearian and a Greek Pageant are developed and presented by the class. Given in second semester only. Under the direction of the College of Liberal Arts, where it is known as "Physical Education C5."

Physical Culture

The magnificent gymnasium presented to the University by Mr. James A. Patten at a cost of three hundred thousand dollars is equipped for the finest health-service. A special feature of the building is the large indoor athletic field, 217 by 120 feet, where football, baseball, and all forms of track athletics may be conducted during the winter season at a summer temperature.

The equipment of the building includes a gymnasium floor of 7,200 square feet fitted with apparatus for class work; a smaller room

for boxing, fencing, wrestling, and special apparatus; likewise a swimming pool, 25 by 60 feet, finished in marble and white tile. There are also social rooms, offices, trophy hall and locker rooms.

Separate classes are maintained for men and women, and special hours set apart for the alternate use of the swimming pool.

The student entering gymnasium classes is tested for his health, strength, and muscular development, and any physical defects are carefully noted. Exercises, based on scientific principles, are prescribed to meet individual needs, and to give increased health, strength and symmetry of body. A locker fee of $2.00 a semester is charged all students entering classes.

These classes are 75c a quarter to Regular Course Students in the School of Music who are paying the full Theory Fee, and a fee of $2.50 a quarter is charged to Partial Course Students.

Courses for Women are given in Corrective Gymnastics, Swedish Gymnastics, Dancing, Track Athletics, Swimming, and various sports, the hours to be arranged.

Courses for Men in Gymnastic Work, Swimming and various sports, the hours to be arranged.

Applied Music

1. Private Lessons

Instrumental and vocal instruction is given in private, individual half-hour lessons.

Artistic results are dependent upon a close adaptation to the individual needs of the pupils, and cannot be satisfactorily accomplished in classes. Inasmuch as no two students have the same mental, physical, or artistic capacity, it follows that their individual capabilities can be neither properly nor fully developed without painstaking personal attention.

2. Solo Classes and Student Recitals

The advantages of class work—emulation and observation—are provided by a series of fifty or more solo classes and student recitals. The student first participates in informal studio or department programs. He then appears in the weekly school solo class at Recital Hall. At graduation, he gives a complete program. Thus he sees the work of others, gains experience in public performance, conquers nervousness and develops poise and control.

Students are required to attend these classes and recitals as part of their regular work, and to take part when their instructors so direct.

Piano

A systematically developed technical foundation is the first requisite in modern piano playing. This is accomplished through the use of a carefully selected and graded set of exercises and studies, designed to bring about that mental control of the muscles without which artistic results cannot be attained. At the same time, the musical development of the student receives especial care. Clearness of conception, distinctness of phrasing, variety of tone, good rhythm and technical accuracy are the main points insisted upon.

As the student advances, the most difficult compositions of the classical and modern composers are studied. Close attention is paid to the finer discrimination of touch, tone and rhythm. Interpretation becomes a special study, and individual characteristics of each of the great tone-poets must be well grasped. All the various emotional, intellectual and physical faculties are brought into that harmony and control which alone results in artistic performance. Opportunity is offered for the study of piano concertos with orchestral accompaniment, and for the public performances of the same.

Examination Plan for Grading Piano Students

For convenience in grading, the material used in preparation for entrance to the School of Music (Course I) is arranged in three Divisions. Students who successfully pass an examination on the material listed in Division I are admitted to Division II, and so on. Divisions II and III are each counted as one unit of preparation. Students who successfully complete the requirements of the three Divisions of Preparatory Piano are admitted to the first year of Course I.

Division I

a. Any major or minor scales called for, one octave. Written scales.

b. One study from the following:
Koehler, Opus 151 or 157; Meyer, First Etude Album; Loeschhorn, Opus 65, Book I; Gurlitt, Opus 141.

c. One movement from easy sonatina by Lichner, Gurlitt, Reinecke, Clementi, etc.

d. One easy piece by Reinecke, Schumann, Bach-Faelton, etc. Selections in last (c and d) from memory.

Division II

a. Major and minor scales in key circle, two octaves, hands separately. Write all scales and triads.

b. One study selected from the following:
Koehler, Op. 242; Czerny-Krentzlin, Book II; Biehl, Op. 174; Burgmuller, Op. 100; Lemoine, Op. 37; Gurlitt, Op. 186 or 201; Meyer, Second Etude Album.

c. Movement from sonatina by Clementi, Kuhlau, Loeschhorn, Schytte, etc., from memory.

d. One piece selected from: Bach, Haendel, Mozart, Grieg, Op. 12, Gade, Reinhold, Schytte, Schumann, etc., from memory.

Division III

a. Play all major and minor scales with reasonable readiness.

b. Perform in a satisfactory manner, studies from the following: Duvernoy, Op. 120; Berens, Op. 61; Clementi, Preludes and Exercises, Bertini, Op. 32; Heller, Op. 47, 46 or 45; Burgmuller, Op. 105; Koehler, Op. 50; von Wilm, Op. 81, or other technical studies which will demonstrate the student's ability to begin the study of Czerny, Op. 299; Cramer; Jensen; Bach Inventions, etc.

c. One selection from the following list:
A sonatina or sonata by Clementi, Haydn or Mozart, easy variations, Beethoven, Little Preludes and Fugues by Bach.

d. At least one piece by either Schumann, Jensen, Mendelssohn, Field or Grieg, etc.

COURSE I IN APPLIED MUSIC

Students who have successfully completed the equivalent of the three divisions of preparation are qualified to enter the first year of Course I. At the close of the first year, they will be examined according to the following outline:

A. Play all major and minor scales with facility.

B. Arpeggios. (Triads.)

C. Perform in a satisfactory manner, both technically and interpretatively:

(1) One etude selected from Czerny, Op. 299; Cramer, Jensen, Bach Invention, or any etude of similar grade.

(2) One movement of a sonata by Mozart or Beethoven from memory.

(3) At least one composition by either Mendelssohn, Schubert, Schumann, Grieg, Jensen, or other standard writer, from memory.

Advancement in course leads to the study and performance of the most difficult concertos, sonatas and other works in larger form by Bach, Beethoven, Brahms, Tschaikowsky, Glazounow, Grieg, Ravel, Debussy, Chopin, MacDowell, Cadman, Oldberg, and many others.

Senior Recital will include: A concerto or chamber-music of advanced difficulty; one of the later Beethoven sonatas; one of the

more important works of Bach; two Chopin etudes; selections from the more important works of modern writers.

Organ

A certain facility at the piano and in sight reading is necessary before the course is entered. Entrance is based on the plan of examinations for piano, page 41. The pedal studies of Clemens and of Nilson, together with extracts from Merkel's Organ School and Stainer's Organ Primer and hymn tune playing, comprise the preparatory work; also information of the structure of the organ, and of its characteristics as a musical instrument. Rheinberger's Trios, Bach Chorals and Shorter Preludes and Fugues, and the works of Mendelssohn, Merkel, Rheinberger and Guilmant compose the ground work of study. The technical demands of modern organ playing, steadiness and smoothness of style, vitality of rhythm, together with taste in registration, are the objective aims. Transposition, modulation, improvisation and accompaniment receive due attention, and the work is shaped to meet the practical demands of church work.

The complete course prepares for effective public performance through the study of the greater works of Bach, Rheinberger, Mendelssohn, the more modern works of the German, French and English schools, and orchestral transcriptions. The principles of artistic registration are thoroughly mastered, and dignity and interest of style and conception are cultivated. An intimate knowledge is also required of the mechanical principles and improvements embodied in large modern organs.

The Senior Recital should include one of the great preludes and fugues of Bach; a sonata of Guilmant or Rheinberger; selections from the works of Thiele, Widor, Merkel or Franck.

Organ and piano are usually studied together, since a firm and well established piano technic is a necessity for good organ playing. At the discretion of the Director of the organ department, students majoring in organ and studying piano at the same time, as well as those pursuing organ as a minor subject, may take but one lesson a week.

Violin

In the elementary work, particular attention is paid to the manner of holding the violin and bow, as well as to the general position of the student while playing. A graceful, natural and effective method is insisted upon. The ear is developed so that the student

may conceive and play all the harmonies of our musical system so far as they are outlined in the studies used.

Students entering the second year of Course I are expected:

To play two and three octave scales as they appear in the scale studies of Hans Sitt or Schradieck.

To play accurately the exercises in the second book of Ries's Violin School, up to and including No. 97.

To play studies of Kreutzer (omitting Nos. 1 and 12 and the last ten etudes in double stops).

To play Viotti's 23rd or 28th concerto.

To read at sight the easier violin duos of Mazas and Viotti.

The more serious study begins with Kreutzer's Etudes. Thorough preparation by practice of scales and studies in all positions is presupposed. Kreutzer, Rode, Rovell and Gavinie, the student must master. Study will also be made of Sonatas and String Quartettes, and the standard works of the great composers for the violin. Students are expected to play in the orchestra, and the more advanced are required to learn the viola at the discretion of the Director of the Violin Department.

The advanced course consists technically of Bach's six Sonatas, Wieniawski's L'Ecole Moderne, Paganini's twenty-four Caprices, and Sauret, Op. 20 and Op. 38. The whole field of violin literature will be open to study, which at this point is to a great extent elective. Masterly performance and a true expression of large musical conceptions are the aims of this course.

The Senior Recital program will be selected by the instructor. The numbers will depend largely upon the style and ability of the student. Gifted and mature graduates should be able to play a Bach sonata; a concerto of advanced difficulty; a modern sonata for piano and violin; selections from the more important works of Vieuxtemps and Wieniawski.

The mastery of the violin is a task which imposes different difficulties upon every aspirant for success. Natural aptitude, temperament, physical characteristics, and general character of the individual so influence progress that no method of instruction can be outlined which can be profitably pursued by all players.

Voice

Instruction is based primarily upon the Italian school for training the voice. Correct placement, enabling the pupil to produce tones throughout all registers with ease and with a firm, even quality, is the

foundation of good singing. The vocal department is aided by the classes for ear-training, harmony and other subjects so necessary to the well-grouped education of a singer.

The songs of Schumann, Schubert, Franz, Brahms, Massenet, Saint-Saens, Chaminade, Debussy, Mackenzie, Sullivan, MacDowell, Parker, Chadwick, Foote, Carpenter, Homer, Rogers, La Forge, Kramer and Grant-Schaefer; the operas of Gluck, Mozart, Rossini, Donizetti, Verdi, Wagner, Puccini, Leoncavallo, Massenet, and the oratorios of Bach, Handel, Haydn, Mendelssohn, Sullivan, Elgar and Parker are analytically studied, preferably in their original texts, making desirable some knowledge of German, French and Italian.

Classes L1 to L4 (page 35) are valuable accessories to the private lessons in voice, and are required work for students in regular courses. They are recommended to special students as well.

Students are given opportunities to appear publicly, thus fitting them for the concert stage, and for church and oratorio work.

Students in the Voice department are graded according to the following table of approximate standards for Course I.

Preparatory

Candidates for entrance to Regular Courses should have a good natural voice, a true ear, and some degree of musical intelligence. They need not have had any lessons in the mechanics of voice-production.

Accredited vocal experience, instrumental preparation detailed on page 41, or academic studies, particularly languages, are accepted to the extent of two units of preparation for voice work in Course I.

Course I in Applied Music

First Year—A correct idea of breathing, resonance, tone-placing and development.

A careful analysis of all vowels and consonants in relation to vocal needs. Terminology. Vocalises involving all major and minor scales. Simple arpeggios and embellishments.

Singing at sight melodies of moderate difficulty with correct intonation, time, tone-quality, and interpretation.

English language and diction, one foreign language.

Second Year—Continued drill in breathing and tone-placing.

One easier oratorio selection, one operatic aria. Art songs. Easy duets. Additional language study.

Third Year—Technical mastery of the more difficult embellishments, and of complicated melodic figures.

Selected arias. Groups of songs. Quartette and obbligato singing. Appearance in solo class and public functions.

Additional language. Collateral reading. Playing of accompaniments.

Fourth Year—An extensive repertoire of distinctive songs of all schools and nationalities, sung in the original languages.

Complete roles in oratorio and opera. Singing with orchestra. Some knowledge of conducting.

Acoustics. The practical psychology of an audience. Suggestions and helps in teaching method and material.

Senior Recital—An operatic aria, an aria from an oratorio, a group of classical songs, a group of modern songs.

VOCAL PRACTICE WITH ACCOMPANIMENTS

Advanced Vocal pupils should plan to supplement their regular lessons by arranging practice periods with a qualified accompanist. This plan avoids mistakes in reading, insures the correct breathing and standing position, and concentrates the mind entirely upon the voice.

Each teacher has one or more accompanists thoroughly conversant with his studio methods, who may be engaged for a reasonable fee to assist the student in his practice.

THE ART OF ACCOMPANIMENT

The vocal faculty puts special emphasis upon the ability to play reasonably well accompaniments of moderate difficulty. To insure the attainment of that end, vocal students are strongly urged to do a certain amount of accompanying in the studio under the personal observation of the individual teacher. Opportunity will be given for such work in the case of piano students desiring to perfect themselves in this difficult branch of applied pianism. See N5, page 37.

Violoncello

For elementary students, the combined use of Kummer's Method for Violoncello as revised by Leo Schultz, and the Daily Exercises by Grützmacher, is generally advocated, though as occasion demands, use may be made of the various other 'cello methods in vogue.

Careful attention is paid to the manner of holding the instrument and bow with regard to the student's physical limitations, and great care is exercised to develop an accurate feeling for good intonation,

which is especially difficult upon this instrument. Elementary scale work is begun at an early period and gradually extended.

The exercises of Dotzauer and Merk are used, with the easier duets of Dotzauer, Romberg and others. Selected solo pieces of suitable grade are given, and scale work is continued.

The advanced work includes scales and technical exercises by Fritz Gieze, etudes by Franchomme, Duport, Battanchon, Servais, Grützmacher, the sonatas of Bach, together with concertos by Goltermann and Romberg; fantasies of Servais, and finally the great representative concertos of St. Saens, Schumann, Volkmann, Dvorak, Haydn, Lindner and others.

Senior Recital—A Bach sonata; a representative concerto; a representative sonata for 'cello and piano; selections from the concert numbers of Servais, Goltermann and Popper.

Concert Bureau

The faculty of the School of Music numbers among its members artists, composers, and lecturers of wide reputation and acknowledged ability. This fact, added to a considerable list of Alumni, places the school in position to supply instrumentalists or vocalists for concert purposes, to furnish programs devoted to works of native composers, or to arrange for specialists to lecture before conferences, associations or clubs.

The A Cappella Choir, famed for its unique programs, is available for a limited number of engagements.

For terms and dates, apply to the Secretary of the School.

Teacher's Employment Bureau

The School of Music conducts a free employment bureau for the benefit of its students both past and present, and all former students are urged to avail themselves of its assistance in securing positions. Write the Secretary for a registration card.

The School is in receipt of a considerable number of inquiries for well-equipped teachers, and is always glad to recommend capable graduates. As a rule, either highly gifted and trained specialists are asked for, or candidates who are able to teach two or more branches, such as piano and voice, piano and organ, voice and violin, etc. As a natural result the more broadly educated and advanced the student is, the more likelihood there is of securing a good position.

Many of the inquiries are for those who have had teaching experience, and our graduates of former years who are now in the teaching field can with profit to themselves keep us informed of their whereabouts and of their desires for better positions.

Attention is called to the practical advantages of the course in Public School Music Methods. A position as Supervisor of Music may frequently be found useful as a means of establishing one's self in a community where later a more profitable following as teacher of piano or voice culture may be developed. Such a position serves the double purpose of supplying an immediate income, and the opportunity of coming in contact with the musical public.

The demand for students who can combine the teaching of Drawing with Music is so great, that arrangements have been made for courses in Public School Drawing in charge of the Director of the Art Department, details of which are given on pages 38 and 39.

Self-Help

Students desiring to keep their expenses as low as possible find opportunities for giving instruction or doing light manual labor in exchange for board and room. Evanston offers unusual opportunities for self-support. The town is wealthy, generous, and sympathetic with the ambitions of students. Many of the residents of the city have themselves been students in the University.

Student-workers should inquire in advance of the College Y. M. C. A., Y. W. C. A., or the Registrar, University Hall, Evanston, Ill., for printed bulletin and personal advice. Employment of this kind is only given after a satisfactory personal interview between employer and applicant. Workers should arrive in Evanston at least a week before the opening of school and should bring sufficient money for tuition and incidentals.

Examinations

REGULAR EXAMINATIONS for classification and promotion are held at the close of each semester in the Theory studies of that semester. Any student whose daily work has not been satisfactory may be excluded from examination.

Examinations in Applied Music are held at the end of the first year, and at the middle and end of the second and third years.

Credit for vocal and instrumental music for students in the course in Public School and Community Music (see page 23) is

acquired by examination. For those pursuing these subjects in the School of Music, a regular examination is held at the close of each school year. For those whose instruction has been elsewhere, a Special Examination is held at the time of registration, for which a fee is charged.

Special Examinations are set for students who have been absent from a regular examination, or who have failed to receive a passing grade at a regular examination. No student may take more than one *special examination* for the same item of credit.

Special Examinations for credit in Sight-Singing are required of those who wish to waive attendance at A1, A2 or A3.

The fee for a special examination is $2.00.

Grades of Scholarship

At the end of each semester the standing of a student in each of his courses is reported by the instructor to the Registrar and is entered on record. Standing is expressed, according to proficiency, in grades A, B, C, D, E, F.

Grade A denotes superior scholarship; grade B, good scholarship; grade C, fair scholarship; grade D, poor scholarship; grade E, a condition which may be removed by a second examination; grade F, a failure removable only by repetition of the subject in the class. Work of grades A, B, and C is counted toward a degree or diploma. Work of grade D may also be counted toward a degree or diploma, but not more than one-fifth of the work required for graduation may be of this grade.

Work reported as of grade E must either be made good at a second examination within nine months, or must be taken again in the class-room if credit is to be obtained.

Work reported incomplete at the end of any semester, and not made good before the close of the next semester, can thereafter be given credit only under the conditions which apply to work reported as of grade F.

Students who do not take the regular examination in any subject at the close of the semester are reported absent, and credit for that subject can only be obtained by passing a Second Examination at the assigned time.

Undergraduates are not allowed credit for work done *in absentia*. Only those who have duly registered and have regularly pursued their studies in attendance at class are admitted to examinations.

No credit will be given for less than a semester's work.

The semester record of each undergraduate is sent by the Secretary to the student's father or guardian upon request. Failure in any semester to secure grade A, B, or C for at least forty per cent of the work undertaken by him will necessitate the student's withdrawal from the theory classes.

Absence from Class Exercises

Students are expected to attend all regular exercises in the courses for which they are registered. If, during a semester, the absences of a student in any course exceed one-eighth of the total number of assigned periods in that course, he will be required to take, besides the regular examination at the close of the semester, an *additional examination* in that subject. If the absences exceed one-sixth of the total number of assigned periods, the student's registration will be cancelled and the privilege of examination denied. This rule is administered by the Faculty of the School of Music, which has power to restore cancelled registration upon recommendation of the Dean.

It is to be understood that the above regulation applies to private lessons as well as to theory classes. It is not to be construed as a privilege of which students may avail themselves, but is designed to cover special contingencies, and absences arising from illness and other unavoidable causes.

Students who are absent from the last recitation in any subject before a recess, or from the first recitation in any subject after a recess, will be charged with a double absence in each instance.

Fees and Expenses

All fees are for the year 1920-1921 and are subject to change in subsequent years.

The school year is divided into four quarters of nine weeks each, and the indicated fees, unless otherwise stated, are payable each quarter strictly in advance at the University office, 518 Davis Street, Evanston. Checks are payable to Northwestern University.

Students may choose their studies in accordance with individual preferences, but those who follow full courses receive the benefit of an exclusive fee at reduced rates for the larger number of subjects.

REGULAR COURSE FEES

NOTE—The Theory fees in Courses I, II, III, IV and V cover the subjects scheduled in any one year of a course. If the fee is paid

for enrollment in one year of a course and the student desires to make up back work or take extra classes, additional fees are charged.

A Matriculation Fee of five dollars is charged upon entrance to a Regular course, or any Theory classes. It is paid but once and is not returnable.

A Resident Nurse Fee of one dollar per quarter is charged to all non-resident women students, either full course, partial course or preparatory, for the services of the Resident Nurse (see page 10).

Diploma and Certificate Fees—The Diploma Fee is ten dollars; the Certificate Fee is five dollars.

A Locker Fee of twenty-five cents per quarter is charged to those desiring the use of a locker.

A Gymnasium Fee of seventy-five cents per quarter is charged to all full-course students taking Gymnasium work, and two dollars and a half per quarter to partial course or preparatory students. Gymnasium locker service is extra, and payable directly to the gymnasium.

A Special Examination Fee of two dollars is charged under certain circumstances. See page 49.

I. *Course in Applied Music*—The fee is divided into two parts —the Theory Fee and the Private Lesson Fee. The full Theory Fee is $31.25 a quarter. This includes the incidental fees for Registration, and Artists' Concert Series, formerly charged as separate items, and five hours a week class work in the College of Liberal Arts.

If Class K1 is taken, an additional fee of $7.00 is charged. If Class L1, L2, L3 or L4 is taken an additional fee of $8.50 is charged. If Class N5 is taken, an additional fee of $18.00 is charged.

The Private Lesson fees are additional, as listed on page 52.

II. *Course in Applied Music*—Same as in Course I.

III. *Course in Theory and Composition*—Same as in Course I.

IV. *Course in Public School and Community Music*—The full Theory fee is $43.75 a quarter. Other fees are the same as in Course I.

V. *Course in Appreciation, History, and Practice of Art and in Public School Drawing*—Twelve dollars and fifty cents a quarter, and a Laboratory fee of one dollar a quarter for each of the Classes R2, R4, R6, or R7.

Private Lesson Fees

The fees here given are for Private Lessons, each a half-hour in length, for a period of nine weeks.

Instructor	Subject	One lesson a week	Two lessons a week
Arne Oldberg	Piano	$38.00	$70.00
Victor Garwood	"	30.00	54.00
Carl M. Beecher	"	30.00	54.00
Charles J. Haake	"	30.00	54.00
Margaret Cameron	"	25.00	45.00
Louis N. Dodge	"	25.00	45.00
Gail M. Haake	"	25.00	45.00
Nina S. Knapp	"	20.00	36.00
Lura M. Bailey	"	20.00	36.00
Stanley Martin	"	20.00	36.00
Elizabeth Shotwell Burger	"	17.00	31.50
Mark E. Wessel	"	17.00	31.50
G. A. Grant-Schaefer	Voice	38.00	70.00
Alta D. Miller	"	33.00	60.00
Walter Allen Stults	"	33.00	60.00
Rollin M. Pease	"	30.00	54.00
Myrtle Hatswell-Bowman	"	20.00	36.00
Margaret Fabian	"	13.50	25.00
Harold E. Knapp	Violin	30.00	54.00
L. R. Blackman	"	25.00	45.00
Day Williams	Cello	25.00	45.00
E. Stanley Seder	Organ	25.00	45.00
Stanley Martin	"	20.00	36.00
Arne Oldberg	Theory and Composition	38.00	70.00
Carl M. Beecher	" " "	30.00	54.00
Louis N. Dodge	" " "	25.00	45.00

PREPARATORY DEPARTMENT

Electa L. Austin	Piano	$16.00	$30.00
Mildred E. Rood	"	13.50	25.00
Hattie Lloyd Hamlin	"	13.50	25.00
Madeleine H. Ruff	"	11.00	20.00
Bernice L. Austin	"	11.00	20.00
Edna Macdonald	Violin	11.00	20.00

Partial Course Fees

All students taking any Theoretical subjects are charged the Matriculation Fee of five dollars upon entry, and in the case of non-resident women students, the Resident Nurse Fee of one dollar.

If the full Theory Fee is not paid, the student is charged the Registration Fee of one dollar, and the Artists' Concert Series Fee of fifty cents.

One hour a week of Recitation for nine weeks Classes: B1, B2, B3, C1, C3, C4, D4, F1, F2, F3, G3, K1, M, N1.	$ 7.00
Two hours of Recitation a week for nine weeks Classes: A1 to A4, AB, C2, D1, D2, D3, G1, G2, J.	14.00
Three hours a week (combination of the above)	21.00
Four hours a week (combination of the above)	28.00

If subjects desired in the above aggregate more than $31.25, the student is privileged to enter under full course fees—page 51.

E1 or E2	$ 5.00	Physical Training	$ 2.50
I1, I2, I3, N2, N3, N4	12.50	R1 to R7 (each)	7.00
L1, L2, L3, L4	8.50	H1 to H6, rates to be arranged	
N5	18.00	K1	7.00

PRACTICE FEES

Students not living at their own homes must do their practicing in the School of Music buildings, in rooms assigned to them by the Secretary, the number of hours a day to be decided by the student's adviser.

Piano or Voice, one hour a day for nine weeks	$ 4.00
Violin, one hour a day for nine weeks	2.50
Two-manual reed organ with motor service, one hour a day for nine weeks	10.00

Two-manual pipe organ, with motor service, twenty-five cents an hour.
Three-manual pipe organ, with motor service, forty cents an hour.

REFUNDS

Private lessons falling on legal holidays are made up at the convenience of the teachers. Deductions are not made for occasional absences, whether due to illness or to other causes.

If due notice is given of the necessity for protracted absence on account of sickness, the value of private lessons missed after such due notice is received will be credited or refunded. Absences prior to such notice cannot receive this consideration.

One-half the fee for class lessons or practice is refunded to a student who withdraws before the middle of a quarter, provided he secures from the Dean a statement of honorable standing and from a physician a certificate that his health does not permit him to remain in attendance.

Application for a refund must be made before the close of the quarter for which the fee was paid.

A discount of twenty-five per cent on private lessons, and of forty per cent on class lessons, is allowed to ordained ministers in active service, or retired and not engaged in business, and to wives, sons and daughters of such.

Estimate of Expenses

A prospective student planning a regular course with one major study may calculate one year's expense at Evanston as follows:

Major study	Items	Minimum	Maximum
PIANO	Theory fee, $125.00. Lessons, $126.00 to $280.00. Practice, 3 hours a day, $48.00. Text-books, sheet music, etc., $15.00-$35.00	$314.00	$488.00
VOICE	Theory fee, $125.00. Lessons, $100.00 to $280.00. Practice, 3 half-hours a day, $24.00. Language and Diction, $34.00. Text-books, sheet music, etc., $15.00-$35.00	316.00	516.00
VIOLIN	Theory fee, $125.00. Lessons, $180.00 to $216.00. Practice, 4 hours a day, $40.00. Text-books, sheet music, etc., $15.00-$25.00	360.00	406.00
ORGAN ...	Theory fee, $125.00. Lessons, $144.00 to $180.00. Practice, 1 hour a day, $40.00-$70.00. Text-books, sheet music, etc., $15.00-$25.00.....	324.00	400.00
PUBLIC SCHOOL MUSIC.....	Theory fee, $175.00. Vocal or instrumental lessons, $100.00 to $280.00. Practice, $18.00-$36.00. Text-books, sheet music, etc., $15.00 to $25.00...	308.00	516.00
LIVING	Add estimated cost of room and board	350.00	450.00

Studies additional to the major study may be calculated from page 52.

The above estimates include five hours' study in the College of Liberal Arts.

Summer School

Each year a Summer School of Music is held for six weeks, commencing in the last week in June. As a rule, about one-half of the regular faculty is in attendance.

DEPARTMENTS OF STUDIES

1. *Applied Music*—Individual half-hour lessons in vocal and instrumental music. Class lessons in Normal Piano Methods.

2. *Theory*—Class lessons in Sight-singing, History of Music, Harmony, Form and Analysis, Counterpoint, Composition.

3. *Public School and Community Music*—A course covering the outlines of the regular winter sessions. In addition to the regular class lessons, each class studying the work of certain specified grades, general sessions are held covering the work of the entire school grades. This plan makes it possible for every student to obtain a working knowledge of the outlines for all grades and at the same time cover the work of the regular winter courses.

UNIVERSITY CREDITS

Credits in the regular courses of Applied Music, or Public School and Community Music may be acquired in the Summer School.

Each Summer Class is arranged so as to equal a full semester's work. A maximum of six semester-hours of credit may be earned in any one summer. By attending two Summer Sessions, it is possible to do an entire year's work in first-year Sight-singing, History of Music, Harmony and Public School Music Methods.

History of Music, Advanced Harmony, Form and Analysis, and Public School Methods also receive credit in the College of Liberal Arts.

ADVANCED STUDY

Students who desire study and coaching in work more advanced than the classes listed will find the Summer School fully prepared to meet their requirements. Information regarding advanced work is gladly given to any who call at the office or write. It is best to make arrangements at once, so as to reserve the most favorable periods for lessons and practice hours.

NOTE—The amount of work that may be taken, and the grouping of subjects, will be determined by consultation with the proper authorities. Students enrolled during the regular school year 1920-21 may enter classes in the Summer School only upon written recommendation of their faculty advisers.

Write for Special Bulletin to "Irving Hamlin, Secretary, Music Hall, Evanston, Ill."

Preparatory and Children's Department

A Preparatory Department is maintained by the School, where excellent instruction may be obtained in piano, violin, voice, or theory, at moderate rates.

When young children begin to take private instruction in piano, two half-hour lessons a week are entirely insufficient to give them that fundamental training which is necessary in the early stages. The young student is presented with so many complicated problems that both teacher and pupil are apt to be discouraged. These complications may be greatly reduced by systematic class work away from the keyboard, in which the various physical and esthetic problems may be worked out separately and presented in attractive form. ("P" on page 37.)

While this work forms the best possible preparation for individual instruction, private lessons in addition should be taken from the start whenever possible.

The quarters coincide with those of the regular school, being nine weeks in length. For information, send for Special Bulletin.

The Chicago North Shore Music Festival

In 1908 the Chicago North Shore Festival was organized for the purpose of giving music festivals on a large scale. The twelfth festival of the series was given in the week of May 24 to May 29, 1920. In a short space of time these vast musical gatherings have grown to rank with the long-established festivals of Worcester and Cincinnati in artistic merit and importance. The adult chorus of 600 voices is considerably larger than that of any permanently organized society in the country, and the children's chorus of nearly 1,500 singers is a prominent feature of the festivals. Famous symphony orchestras are engaged and the greatest soloists available are secured. For an auditorium, the great indoor athletic field of Northwestern University Gymnasium is used. This forms a magnificent concert hall, accommodating four thousand people. The acoustic properties are remarkably good, perhaps unexcelled anywhere in a building of its size. The great gymnasium, with its broad terraces and formal gardens leading to the spacious marble trophy room, forms a sumptuous entrance and foyer to the concert hall.

It is only under conditions such as these that music makes its supreme appeal, and the student is fortunate indeed who can thus have his imagination aroused and his musical blood stirred. As a

singer or auditor, such occasions will enlarge his musical horizon and fire his ambition.

The artistic oversight and the preparation of the choral masses is under the immediate direction of the Dean of the School of Music, while one hundred and twenty prominent citizens forming the Chicago North Shore Festival Association assure financial backing to the great undertaking.

So generously have these festivals been patronized that they have been able to more than pay expenses despite their magnitude.

The principal choral works thus far given include Handel's Dettingen Te Deum, Judas Maccabaeus, Messiah, Mendelssohn's Elijah (twice), Saint-Saens' Samson and Delilah, Verdi's Manzoni Requiem Mass (twice), Elgar's Caractacus, Dream of Gerontius (twice), Bantock's Omar Khayyam, Pierne's The Children's Crusade, St. Francis of Assisi, Haydn's Creation, Hamilton Harty's Mystic Trumpeter, Berlioz' Damnation of Faust, Wolf-Ferrari's La Vita Nuova, Sullivan's Golden Legend, Franck's Beatitudes and Hadley's Ode to Music, and the first performance of David Stanley Smith's new work, the Rhapsody of St. Bernard.

The next festival will take place in the last week of May, 1921. For program of the last festival, see the Appendix.

Evanston Musical Club

The Evanston Musical Club is a choral society of one hundred and seventy-five voices composed of local residents and students who can qualify for membership. The Dean of the School of Music is director of the club. Its purpose is to give great choral works in the best possible manner, and it has an enviable list of achievements of this character. Its concerts are events of importance in the local musical world, and the best of solo talent is procured.

Owing to the fact that it can draw upon the exceptionally skilled forces of the Chicago Symphony Orchestra, it presents a class of work which would be impossible of performance under less favored conditions. The Club has been particularly enterprising in presenting new works. It has given pioneer performances of the works of Sir Edward Elgar, who is one of the most conspicuous figures in contemporaneous music, and has been among the first to perform in the West the picturesque works of Coleridge-Taylor, and certain works of Brahms, Dvorak, Bach and Franck. At the Louisiana Purchase Exposition at St. Louis in the summer of 1904, the Club won the second prize of $3,500.00.

School of Music Symphony Orchestra

Under the charge of the Director of the Violin Department, a complete symphony orchestra of unusual capacity has been developed. During the past season it has had a membership of over eighty, and its make-up is precisely the same as that of a professional symphony orchestra. The string section is composed of many experienced and talented amateurs. Symphonies and overtures by Beethoven, Mozart, Schubert, Mendelssohn, Wagner, Weber and Dvorak have been most effectively performed.

The orchestra not only supplies the college community with fine concerts, but also gives invaluable routine and experience to its own members. It further affords instrumentalists and singers the rare opportunity of performing concertos and arias with proper orchestral accompaniment.

A junior orchestra gives orchestral experience to young students and prepares them for the larger orchestra.

Programs of the three concerts given in the past season may be found in the Appendix.

String Quartette

The school possesses an excellent String Quartette, organized by and in charge of the Director of the Violin Department. During the past twenty years it has presented, with the assistance of various members of the faculty, practically all of the most important compositions having to do with solo string instruments or such instruments in combination with the piano.

Trios, quartettes, quintettes, sextettes and septettes, with and without piano, by the great classicists Handel, Haydn, Mozart, Beethoven and Brahms, have been numerously represented; while the great romanticists, Schumann, Schubert, Mendelssohn and Dvorak, have received generous attention. The French composers have been represented by Franck, Godard, St. Saens and Debussy; the Russian by Borodin, Liadow, Rubinstein and Tschaikowsy; the Scandinavian by Gade, Grieg and Svendsen; and the Italian by Sinigaglia and Wolf-Ferrari. The American composer has not been neglected, works by Charles Elander, Arthur Foote, Harold E. Knapp, Arne Oldberg, Daniel Protheroe, Albert G. Walthall and Adolph Weidig being included. Such rarely heard works as the Beethoven Quintette for piano, oboe, clarinet, French horn and bassoon; the Oldberg Quintette for the same combination; the Herzogenberg Quartette for wood-wind; and the Brahms Trio for piano, violin and waldhorn have also been performed.

Chamber music is conceded to be the most perfect expression of instrumental music, and its refining influence upon the taste of the students cannot be overestimated.

Artists' Series

Nineteen years ago a series of eight concerts was inaugurated in the School, known as the Artists' Series. Four of these are given by the University String Quartette and members of the Faculty, and four by visiting artists and organizations.

Programs of the Artists' Series for the past year may be found in the Appendix.

The A Cappella Choir

The A Cappella Choir is an organization of about thirty advanced vocal students selected for the cultivation of the rare art of unaccompanied choral music. The repertoire of the choir includes music both sacred and secular; from the great medieval compositions of Palestrina, Orlando di Lasso and Bach, to such modern masters of choral writing as Elgar and Bantock. A no less important function of the choir is to bring before the public a class of music of extreme beauty, which is rarely performed, but which demands unusual finish and sympathetic interpretation to make it really effective.

The choir rehearses twice weekly without piano. The singers thus become expert in accuracy of intonation, and develop a feeling for absolute pitch. In tone quality, balance of parts, purity of intonation, and artistic interpretation, the choir attains the highest possible standards. The work performed has been such as to attract the favorable comment of the most exacting critics. The experience to be gained in this organization is invaluable to the prospective soloist or quartette singer.

The choir holds itself in readiness to appear at University functions, and gives a number of concerts each year in Evanston, Chicago and adjacent towns.

General Information

Students are advised to report at the office of the School of Music a day or two before the beginning of the term to secure more favorable lesson and practice hours.

Prospective students who are desirous of personal consultation during the summer regarding their studies are requested to make appointments by mail.

Owing to the crowded condition of the School of Music, students desiring to study with leading teachers are advised to make application to the Secretary for time some months in advance of the fall opening.

The University is not responsible for the loss of personal property belonging to students in any building owned by the University, whether the loss occurs by theft, fire, or an unknown cause.

To qualify for the reduced tuition rates granted to members of ministers' families, application must be made in writing by the parent of the applicant, same to be endorsed by the minister's immediate superior in the religious denomination which he represents.

To "Special Students" in the School of Music a single study in the College of Liberal Arts costs $60.00 a semester. More than one study costs the full tuition of $100.00 a semester. Other small fees in addition.

Students are expected to attend public worship on Sunday in such church as they may prefer.

Students may not appear in public performances without consent of their instructors.

Unsatisfactory work, misconduct, or unpaid bills may subject a student to dismissal at the discretion of the Faculty.

Attendance at solo classes, lectures, recitals, and concerts is considered part of the school duties.

The Summer School Bulletin and the School Announcement are issued in April and July, respectively. Bulletins will be mailed to any address without charge upon application to either of the undersigned at Music Hall, Evanston, Illinois.

IRVING HAMLIN,
Secretary.

PETER CHRISTIAN LUTKIN,
Dean.

Register of Students, 1919-1920

POST-GRADUATE

Armstrong, Susannah Winifred .....Glencoe
Atkinson, Anna.....Astoria, Ill.
Brady, Emma Cumine.Greeley, Colo.
Butterworth, Florence Myrtle .....Sedalia, Mo.
Gallagher, Marjorie .....Chicago
Gwin, Sarah Hughes.Grenada, Miss.
Jakes, Edna Frances.....Evanston
Kisch, Mary Harriette....Evanston
Marsh, Mabel.Grand Junction, Colo.
Rood, Mildred .....Evanston
Ruegnitz, Rose Lena.....Evanston
Ruff, Madeleine Helen.....Chicago
Strohm, Albert Johann.....Chicago
Watt, Jane Churchill.....Evanston

IN REGULAR COURSE

Abernathy, Harriet Ross...Evanston
Adams, Helen Louise.Galesburg, Ill.
Agle, Maurine Theressa..... .....Bloomington, Ill.
Anderson, Avis Gene..Albia, Iowa
Aschenbrenner, Marion..... .....Franklin Grove, Ill.
Bannerman, Wm. C..Vincennes, Ind.
Barker, Grace Gertrude..... .....Beulah, New Mexico
Barras, Irene Alpha..... .....Escanaba, Mich.
Bartels, Albert Fred...Jackson, Mo.
Baumgardner, Mildred Hastings.....St. Paul, Minn.
Beck, Helen Babette.....Chicago
Billings, Rhea Ramona..... .....Kenilworth, Ill.
Blackwell, Adeline S..Lowry, Minn.
Boevers, Helen Marie...Galena, Ill.
Bollman, Florence Rhea..... .....Sturgis, Mich.
Boson, Nils.....Worcester, Mass.
Bowen, Genevieve....Kewanee, Ill.
Bower, Sara Louise.....Ava, Ill.
Bowman, Gertrude.....Albion, Ill.
Brand, Anna Rosina..Duluth, Minn.
Breisch, Susan Marie..... .....Cheyenne, Wyo.
Briggs, Bernice....Sutherland, Iowa
Broaddus, Mary Lee.....Varna, Ill.
Brobst, Mary-Anna..... .....Wilsonville, Ore.
Brown, Genevieve.....Evanston
Buck, Orpha Amanda..... .....Sioux Falls, S. D.
Bryant, Edith Miriam..Hebron, Ind.
Burch, Virginia.....DuQuoin, Ill.
Burgess, David .....Evanston
Buriff, Doris Cardwell....Evanston
Burnwood, Naomi M..Freeport, Ill.
Cameron, Aleda Ruth..... .....Hancock, Mich.
Carqueville, Grace Marie.... .....Highland Park, Ill.
Carswell, Ben Frederick..... .....Richland Center, Wis.
Charleston, Thurman Fred... .....Marshall, Mo.
Childers, Lou Anna Vesta.... .....Muskogee, Okla.
Christensen, Ella Mary..... .....Sioux City, Iowa
Clapp, Maurine .....Evanston
Clements, Catherine Jessica.. .....Durango, Colo.
Clyborne, Gladys Ramona.... .....Minneapolis, Minn.
Comstock, Helen Henrietta... .....Rochester, Minn.
Conn, Sara Ann...Ida Grove, Iowa
Cook, Lucile Gertrude..... .....Hampshire, Ill.
Coolidge, Laura M. (Mrs.).. ..... Evanston
Cooper, Mary Ann Lenor...Chicago
Craven, Isabel Neoma.Kadoka, S. D.
Crawford, Dorothy Meredith. .....Fostoria, Ohio
Crowell, Cecil Eugenia..... .....Crown Point, Ind.
Curtiss, Kathryn Louise..... .....South Haven, Mich.
Davidson, Helen West....Evanston
Davis, Helen..Hubbard Woods, Ill.
Delphina, Sister Mary.....Wilmette

De Swarte, Dorothy.....
.....Wauwatosa, Wis.
De Swarte, Lawrence.....
.....Wauwatosa, Wis.
De Tar, Leila Adele..Detroit, Mich.
Dicus, Louise.....Streator, Ill.
Dinsmore, Grayce...Eldorado, Kan.
Dobbs, Mary Eliz.....Lasalle, Colo.
Drow, Florence Beatrice.....
.....Tomah, Wis.
Duff, Anita.....Lebanon, Ind.
Dunsmoor, Lillian Josephine..
.....Clear Lake, Iowa
Eckhardt, Dorothy Frances...
.....Davenport, Iowa
Edwards, Hilda Lyndahl....Chicago
Edwards, Mae Pearl.....
.....Belle Plaine, Iowa
Ellen, Alice Mary.....Albion, Ill.
Elliott, John Gilchrist.....Evanston
Englehart, Dorothy..Wichita, Kans.
Erickson, Alma Josephine....
.....Story City, Iowa
Ericson, Mamie Agnes.....
.....Goodhue, Minn.
Evans, Naomi Ruth..Boulder, Colo.
Farr, Frances Priscilla.Hinsdale, Ill.
Ferry, Neva Irene....Cushing, Iowa
Feutz, William Earnest.....Chicago
Fitschen, Esther Viola.Olivia, Minn.
Flentye, Ethel Kathryn....Wilmette
Fraser, Arthur Randolph.....
.....Oak Park, Ill.
Freeburn, Frances Irene.....
..... Dayton, Iowa
Fry, Gladys Frances.....
.....Morristown, Minn.
Fry, Laura Ware.....Warsaw, Ill.
Furness, Clifton Joseph.....
.....Indianapolis, Ind.
Gannon, Eileen..Buena Vista, Colo.
Gauger, Ellen Evans.....
.....Cedar Rapids, Iowa
Geneser, Cora Elizabeth.....
.....Des Moines, Iowa
Gordon, George Wellington..
..... Evanston
Gregory, Herschell Chalmer.
.....Lebanon, Ind.
Greim, Helen Anna.....Moline, Ill.
Grenoble, Mary Elizabeth.Lena, Ill.
Griswold, Ruth R. (Mrs.).Evanston
Hadley, Ethel Webster.....
.....Kenilworth, Ill.
Hansen, Petra Elise..Duluth, Minn.
Hanson, Marion Elizabeth...
.....Munising, Mich.
Harley, Alexander Medard..
.....San Francisco, Calif.
Harris, Marguerite..Auburn, Nebr.
Haskins, Olivia Norma.....
.....Los Angeles, Calif.
Hassinger, Alice Pauline.....
.....Renville, Minn.
Hawk, Helen Louise.....Kankakee
Hay, Bertha Adeline.....
.....Washington, Iowa
Heckenlaible, Marie Veronica
.....Bridgewater, S. D.
Hill, Selma Clarissa..Aurora, Minn.
Himmelheber, Anna Madaline
.....Pekin, Ill.
Hinds, Margaret Elizabeth.Lena, Ill.
Hoffherr, Clara Rose.....
.....Evansville, Ind.
Hofstetter, Hettie.....Austin, Texas
Holliday, Mildred Catherine.
.....Two Harbors, Minn.
Holt, Ruth Elizabeth...Durand, Ill.
Horth, Lucille Kathryn.....
.....Eau Claire, Wis.
Horton, Cora Emma..Eldora, Iowa
Howard, Iva Grace....Sparta, Wis.
Hubbard, Ruth Roselee.....
.....Ottawa, Ohio
Hunter, Frances .....Kankakee
Hyden, Sadie Regina.....
.....Cleveland, Okla.
Irons, Mayme Ethel...Rockford, Ill.
Jackson, Agnes Marion.....
.....Ironwood, Miss.
Jackson, Blanche Allyn.....
.....Las Animas, Colo.
Jackson, Pauline .....Marion
Jeffery, Amorita Idillia.....
.....Loveland, Colo.
Jenks, Rosalind Clare.....
.....Prairie City, Iowa
Johnson, Gladys Katherine...
.....Graettinger, Iowa
Jones, Esther Harding.....Evanston
Jones, Laura Catherine.Muncie, Ind.
Joss, Ethel Maurine..Topeka, Kans.
Kabrin, James Joseph.....Chicago
Kaub, Esther Bernette.....Chicago

Keirnan, Margaret Kent...Chicago
Keller, Fanny Margaret.....
.....Madison, Wis.
Kennedy, Opal Corinne.....
.....Chanute, Kans.
Killey, Dorothy Reay.....
.....Wilmington, Ill.
Kirkpatrick, Margaret..Clayton, Ill.
Kirkpatrick, Mildred..Arriba, Colo.
Knight, Gordon .....Maywood
Lacy, Marjorie W.....Evanston
LaLonde, Clarabelle .....Evanston
Lee, Rachel Ra Lan.Nanking, China
Lekberg, Sven Victor.....Chicago
Lloyd, Agnes Helene.....
.....Springfield, Ill.
Loomis, Marjorie Mae.....
.....Ravenna, Ohio
Lund, Mildred Winifred.Moline, Ill.
Lundquist, Henrietta.Superior, Ariz.
Mahoney, Ruth Kathryn.....
..... Casper, Wyo.
Manley, Melba Alice.Fowler, Calif.
Mann, Marjorie Damon...Wilmette
Mattison, Mildred Bowman..
.....Rockwell City, Iowa
May, Jane Britomarte.Kirkland, Ill.
McBroom, Edith Virtue.....
.....Marshalltown, Iowa
McCartney, Henrietta Elizabeth.....Mitchell, S. D.
McCormick, Mildred Irene...
.....Vincennes, Ind.
McFarland, Dorothy Bruce..
.....Valley City, N. D.
McNulty, Eunice .....Chicago
McGiffin, Hadassah..Fremont, Nebr.
Means, Grace Esther.....
.....Rhinelander, Wis.
Meisner, Velma Carrie.....
.....Elkader, Iowa
Miles, Mildred Irene..Lombard, Ill.
Miller, Evon Lorain.....
.....Wapakoneta, Ohio
Miller, Marie Elysabeth.Britt, Iowa
Miller, Marie Wilhelmina....
.....Ottawa, Ill.
Mitchell, Grace Maurie.....
.....Danville, Ill.
Montgomery, Kathryne Leila.
.....Oak Lawn, Ill.
Mook, Hazel A.....Chicago
Moore, Elizabeth.Rhinelander, Wis.
Morsch, Chester Edward.....
.....Denver, Colo.
Munroe, Lucinda Ramsey....
.....Eagle, Mich.
Munson, Helen.....Arcola, Ill.
Murfin, Lora Olatha.....
.....Queen City, Mo.
Neville, M. Edith.....Osco, Ill.
Newcomer, Alice Orleana.Dixon, Ill.
Newman, Harriet Virginia.Elgin, Ill.
Nichols, Anna Letitia.Nichols, Iowa
Nichols, Sibyl Viola.....Evanston
Nickelsen, Esther Anna.....
.....Clinton, Iowa
Nysewander, Nancy Ethel....
.....Des Moines, Iowa
Obert, Lucille Carolyn.....
.....Atwood, Kans.
Oliver, Richard Weber.....Chicago
Olmstead, Stella....Evansville, Ind.
Opheim, Florence Lillian...Chicago
Orth, Frances Adeline.....Chicago
Papadopoulos, Helen .....Chicago
Papadopoulos, Moody E....Chicago
Parker, Alma Anna Marie...
.....Red Lodge, Mont.
Partlow, Edna Mosetta.Danville, Ill.
Patterson, Jean Katherine..Chicago
Pfetzing, Margareta Kathleen
.....Havana, Ill.
Pierce, Glayds Fannie.....Rockford
Platt, Marjorie...San Diego, Calif.
Pollock, Mary Elizabeth.Antioch, Ill.
Porter, Genevieve Dorothy...
.....Three Forks, Mont.
Potter, Mildred.....Downers Grove
Prior, Anna Olivia.....
.....Colorado Springs, Colo.
Putnam, Marion Louise....Evanston
Quick, Mary Elizabeth.....
.....Burlington, Iowa
Rayner, Gertrude Elizabeth..
.....Elgin, Ill.
Reid, Edith Belle.....Marion, Ill.
Richardson, Cornelia Mary...
.....Bay City, Mich.
Riggs, Andrew Way.....
.....Des Moines, Iowa
Ringheim, Agnes Juliet.Canton, S. D.
Roberts, Bonita Esther.Omaha, Nebr.
Robertson, Nona Elizabeth...
.....Escanaba, Mich.

Robinson, Louise Frederica...
.....Jonesboro, Ark.
Rodenhouse, Garritt .....
.....Grand Rapids, Mich.
Rotzler, Dorothy Jean.Freeport, Ill.
Rowland, Maylene...Stuttgart, Ark.
Ryan, Dorothy Maxine.....
.....Waterloo, Iowa
Sander, Eleonora Clara..La Grange
Sanders, Ina May.Iowa Falls, Iowa
Sauerhering, Mabel Johanna..
.....Hartford, Wis.
Schafer, Marjory Blanchard.
.....La Porte, Ind.
Schneider, Helen Imogene....
.....Aurora, Ill.
Schultz, Dorothy Effie.....
.....Marshalltown, Iowa
Scott, Lucile Nellie.....
.....Iron Mountain, Mich.
Scott, Roberta.....Muncie, Ind.
Scott, Virginia.....Warsaw, Ind.
Semelroth, Anne Johnson...Chicago
Shaddle, Marian Margaret...
.....Loveland, Colo.
Sharp, Vivian Henrietta...Evanston
Shockley, Chester Bruce.....
.....North Enid, Okla.
Shove, Dorothy E..Winchester, Kan.
Smith, Dorothy .....Chicago
Smith, Dorothy Delight.....
.....Mankato, Minn.
Smith, Elizabeth....Hubbard Woods
Smith, Gladys Grace.....Evanston
Smith, Margaret Murray.....
.....Rising Sun, Ind.
Smith, Ruth Hannah.Portland, Mich.
Smith, Vivien.....Zionsville, Ind.
Soldner, Emma Laura...Farina, Ill.
Spofford, Florence Carlton...
.....Warren, Ill.
Springstun, Earl Huber.....
.....East St. Louis, Ill.
Stackhouse, Lois M.Etna Green, Ind.
Stahl, Geraldine.....Fostoria, Ohio
Stancill, Margaret Lucille....
.....Washington, D. C.
Steen, Helen Mary.....
.....West Liberty, Iowa
Stein, Hermien Lucille.....
.....Mankato, Minn.
Sterling, Carolyn.Wenatchee, Wash.
Stevenson, Beulah Elizabeth..
.....Kansas City, Mo.
Strong, Sara Louise.....Akron, Ind.
Sweet, Clarice....Des Moines, Iowa
Szymanski, Marion .....Chicago
Tapper, Bertha Elinor.....
.....Cedar Rapids, Iowa
Taylor, Margaret Eliz....Kewanee
Temple, Ruth.....Lexington, Nebr.
Thomas, Lillian Juanita.....
.....Lowell, Ind.
Thompson, Florence Hester..
.....Chula, Mo.
Thompson, Jean Sanborn....
.....Bedford, Iowa
Thomas, Ruth.....Traer, Iowa
Thurston, Gertrude M.Winnetka, Ill.
Tidd, Willard Omer.....
.....Neosho Falls, Kans.
Torell, Helga Victoria.Wahoo, Nebr.
Treat, Jessie Luella.....
.....Coldwater, Mich.
Twinan, Veda Mable.....
.....Crawfordsville, Ind.
Van Akin, Kenna.....Manley, Iowa
Waite, Miriam Farrar....Peru, Ind.
Waite, Naomi Rebecca....Peru, Ind.
Walter, Adelaide...Downers Grove
Welch, Howard Boynton.....
.....Rochester, Minn.
Wenck, Maude Helen..Garner, Iowa
Westbrooke, Mary Louise....
..... Jonesboro, Ark.
Wheeler, Louise.....Carrollton, Ill.
Whipple, Ruth Marion.....Chicago
Wiechers, Alice H.....Racine, Wis.
Wilson, Alice Margaret.....
.....Wabash, Ind.
Winters, Naomi Aneta....Evanston
Wise, Harold William.Canton, Ohio
Wohlers, Cora Ann.....
.....Rock Rapids, Iowa
Wolber, Edna Pearl.....
.....Milledgeville, Ill.
Wolfe, Deora L.....Detroit, Mich.
Woodard, Ethelda....Lexington, Ill.
Wood, Camilla .....Delavan
Wray, Florence Vivian....Wilmette
Wyatt, Hazel.....Seymour, Iowa
Youse, Hildreth May..Markle, Ind.
Zaichenko, Nicholas Paul...Chicago

PARTIAL COURSE STUDENTS

Alexander, Carlena Ohma. Chicago
Allison, Julia.... ..Cherokee, Iowa
Andrew, Florence....La Porte, Ind.
Andrews, Mabel .....Evanston
Armstrong, Geraldine Schafer
..... Kokomo, Ind.
Baker, Alice Louise.....Evanston
Barry, Mary Stuart.....Evanston
Battern, Jesse.....Storm Lake, Iowa
Beall, Cornelia.....Lake Bluff, Ill.
Beck, Frances Jeannette.....
.....Bourbon, Ind.
Bell, Helen .....Wilmette
Bell, Marian Elizabeth...Wilmette
Bellis, Bertha .....Oregon
Bennett, Arthur Vincent.....
.....Cambridge, Mass.
Bennett, Charles .....Chicago
Bigger, Grace.....Clearwater, Fla.
Bisbee, Muriel Violet.....Evanston
Blake, Mary Stella...Dubuque, Ia.
Blatt, Frieda June....Sturgis, S. D.
Bloxsome, Celeste Thelma...
.....Pennville, Ind.
Bobb, Lucille.....Mitchell, S. D.
Borchers, Orville Jennings...
..... Meekin, Ind.
Bower, Helen Dean.....Ava
Bragg, Warren G...Waukegan, Ill.
Briede, Ruth .....Evanston
Brock, Katherine Sherrick....
.....Arkansas City, Kans.
Brooks, Mamie Clementine. Evanston
Brooks, Mildred Louisa.....
..... Sheldon, Ia.
Burgess, Elaine .....Evanston
Burgess, Mira .....Evanston
Burkart, Mabel Eleanor. La Salle, Ill.
Burster, Lillie Mae Isabel..El Paso
Bush, Mayshell .....Evanston
Butow, Margaret .....Evanston
Cable, Elizabeth T.....Evanston
Caine, Rosary .....Evanston
Callow, William Holman..Evanston
Cieslak, Joseph Stanley...Evanston
Clancy, Laura Louise.....Evanston
Clark, Anna Carolyn.....Evanston
Clark, Isabelle .....Evanston
Clepp, Theonora .....Evanston
Clinch, Margaret L.....
..... Hubbard Woods
Coleman, Horace Rutledge. Palmyra
Connor, Jessie Lewis.....Evanston
Coover, Morris Alford.....
..... Kinsley, Kans.
Cornelius, Marjorie. Hastings, Nebr.
Cornish, Melinda .....Chicago
Costley, Margaret Lila. Austin, Tex.
Cox, Frederick John....Flint, Mich.
Cox, Louise Almeda.....Evanston
Crandell, Lois Elizabeth.....
.....Glens Falls, N. Y.
Crilley, Karl E.....Woodstock, Ill.
Curran, Virginia Ruth....Evanston
David, Frances Elizabeth....
..... Trinidad, Colo.
Davis, Vera Hartley.....Evanston
Dean, George Paul...Hamburg, Ia.
Diamentes, George .....Evanston
Dietz, Leona Beatrice.....
.....Des Moines, Ia.
Doble, Eleanor .....Chicago
Dolmage, Lily .....Evanston
Donham, Virginia Bennett..Chicago
Downey, Angela .....Evanston
Duff, Dorothy Waity...Pierce, Neb.
Duff, Ralph Tyler....Lebanon, Ind.
Dunn, Gertrude .....Chicago
Endsley, Helen Gertrude...Milford
Evans, Etta Conton.....Evanston
Evans, Maxine Louise.....Evanston
Fabian, Margaret .....Evanston
Foster, Elinor .....Evanston
Fox, Evelyn .....Evanston
Gabosch, Martha Isabel...Evanston
Gage, Josephine Grace....Evanston
Garnett, Louise Ayres.....Evanston
Gierman, Hulda Louise Emily
..... Onawa, Ia.
Gilbert, Hollas Mary.....Chicago
Griffin, Dorothy Dale.....Evanston
Hagen, Arthur W.....Evanston
Hall, Dorothy Ramona.....
.....Puyallup, Wash.
Hall, Lawrence Funk. Fresno, Calif.
Hallsted, Robert Dillinger. Evanston
Harper, Kathryn Harte...Evanston
Haskins, Verna.....Orland, Ind.
Heathcock, Treva Elizabeth.
..... Baltimore, Md.
Hedges, Helen Decker.....Chicago

Hellier, Eutoka Alwilder....
.....Tampico, Ill.
Heppner, Helen Margaret.Evanston
Heppner, Louise .....Evanston
Hicks, Gladys Leone.....Evanston
Higley, Frances Leonora.....
.....Waukegan, Ill.
Hill, Natalie Eleanor.....Evanston
Hobart, Elizabeth .....Evanston
Hoffsommer, Harold Charles
..... Roxbury, Kans.
Horween, Edward .....Chicago
Howaell, Josephine .....Chicago
Huebner, Margaret Hazel.Evanston
Hughes, Elizabeth .....Chicago
Huguenin, Sara .....Wilmette
Hunter, Laura Helen...Saxton, Mo.
Hurford, Marie .....Glencoe
Hyatt, Guy Carlton.....Evanston
Jacobsen, Astrid .....Wilmette
Jeffery, Greta Willetta.....Chicago
Johnson, Ruth Elizabeth.....
.....Mitchell, S. D.
Jones, Alice Elizabeth.....Evanston
Jones, Dora May.....Evanston
Jones, Robert Vernon..Peterson, Ia.
Joyner, Grace Elizabeth....Chicago
Keifer, Lucy Stout.....Chicago
Kerr, John .....Evanston
Knight, Margaret...Jonesboro, Ark.
Koeneman, Bessie K..Eldora, Iowa
Lamke, Jane Morton.....Evanston
Lange, Gertrude Eva.....Evanston
Levin, Ruth.....St. Joseph, Mo.
Lloyd, Reah Jane.....Elkhart, Ind.
Lowary, Charles Doak.....Chicago
Lowry, Oswin William....Chicago
Lundberg, Harold Hoge...Wilmette
Lutz, Gretchen.....Gardner, Ill.
Mackenzie, Mary Courtney.Evanston
Mac Vicker, Eleanor.....Evanston
Madsen, Dorothy Maude..Winnetka
Magee, Janice Ethel.....Wilmette
Mason, Katherine Livingood.
..... Rossville
McBrady, Gertrude .....Evanston
McIntosh, David Seneff...Evanston
McIntosh, William Ray...Evanston
McKee, Elizabeth Marie...Evanston
Momyer, Margaret Patricia.
..... Algona, Ia.
Moody, Vernice Marie.Sparland, Ill.
Moorhead, Twyla Marie.....
.....Seymour, Ind.
Mordock, Katheryn .....Winnetka
Mortenson, Margaret
Dorothea ..... Evanston
Mountz, Margaret M.Garrett, Ind.
Munzer, Charlotte Maxine..Chicago
Nelson, Eleanor Victoria.....
.....Aniwa, Wis.
Nelson, John Thulin.....Chicago
Nierling, Gertrude...Waukon, Iowa
Nierling, Shirley Naomi.....
.....Waukon, Iowa
Oakes, Lucy Cleo...Caldwell, Idaho
Olson, Theodore William....
..... Beaver, Ia.
Parsons, Elizabeth .....Chicago
Paullin, Louise Elizabeth..Evanston
Pease, Beatrice .....Kenilworth
Pease, Florence Mary...Kenilworth
Peebles, Robert .....Evanston
Penberthy, Evelyn Hope...Evanston
Petrie, Margaret H.....Evanston
Phillips, Helen .....Evanston
Pilon, Marjorie Belle.....Evanston
Pollard, William Buster...Evanston
Popp, Julia Mary.....Detroit, Mich.
Pratt, Gladyce Goodwin..Wilmette
Reum, Oscar Anthony.....Chicago
Richardson, Robert .....Evanston
Rockwell, Helen Lenore...Evanston
Rose, Evelyn Katherine.....Chicago
Ryan, Michael Jerome.....
..... Kaukauna, Wis.
Sanborn, Deborah .....Evanston
Sanderson, Eleanor H.....Wilmette
Santee, Harriet Mary.....
.....Cedar Falls, Ia.
Schermes, Lois Estelle.....
.....Kansas City, Mo.
Schneck, Mary Esther..Mt. Carmel
Schroeder, Elizabeth R.....
.....Mountain Lake, Minn.
Scrimshaw, Clifford Alfred..
..... Evanston
Scrimshaw, Gladys Mildred
..... Evanston
Shaw, Juanita Elizabeth....Chicago
Smart, Dorothy .....Evanston
Smith, Carroll.....Zionsville, Ind.
Smith, Jessie Orndorff.....
.....Cameron, West Va.

Smith, Shirley Elizabeth.....
..... Indianapolis, Ind.
Spiro, Hannah .....Chicago
Sprague, Vera Gwendolyn..Chicago
Stanford, Beth .....Evanston
Stanley, Mrs. George.....Evanston
Stanton, Harriet R.....Winnetka
Steen, Rhoda Margaret...Evanston
Stuart, Elizabeth .....Evanston
Svebelius, Marguerita Helen.
..... Evanston
Sweet, Clarice....Des Moines, Iowa
Szold, Bernard.....Gary, Ind.
Tallman, Richard D.....
.....Des Moines, Ia.
Taylor, Clara Alma.....Evanston
Taylor, Jeannette .....Libertyville
Thomas, Mary Rowena.....
..... Milton, Ore.
Tomlinson, Geo. H.....Evanston
Travis, Gayle.Grand Rapids, Mich.
Tucker, Myrtle Friel.....Chicago
Turner, Jessie Bruce....Galva, Ill.
Tyler, Lucile Doris.Mounds, Okla.
Ullrich, Alice Breytspraak
..... Evanston
Ullrick, D. S., Jr.....Evanston
Vail, Marjorie .....Evanston
Vail, Olive.....Colby, Kans.
Vernon, Le Roy N.....Evanston
Von Schlegell, Edna.....Evanston
Waegele, Inez Marian.....
..... Ucross, Wyo.
Waegele, Vera Caroline.....
..... Ucross, Wyo.
Wald, Arthur.....Republic, Mich.
Watson, Melicent Lucinda.Evanston
Webster, Mrs. T. K.....Evanston
Wells, Elfrida Strassburger..
..... Oshkosh, Wis.
Wells, Viola E.....Evanston
Weston, Mildred Elizabeth..
..... Omaha, Neb.
Whitson, Gladys Irene.....Chicago
Wightman, Margaret Mary..
..... Evanston
Wilkinson, Elizabeth Cynthia
..... Evanston
Willets, Ellen.....Lansing, Mich.
Williams, Lily Jansen.....Chicago
Williamson, Annalaura .....
.....St. Joseph, Mo.
Wilson, Grace Spicer...Ottawa, Ill.
Witt, Hattie Belle.....Evanston
Woodruff, William Means...
.....Mason City, Ia.
Woodward, Truman Hollis..
..... Attawaugan, Conn.
Yant, Mary Eugenia.....
..... Indianapolis, Ind.
Zander, Joanna .....Chicago

PREPARATORY STUDENTS

Abbott, Homer .....Wilmette
Acheson, John .....Evanston
Allen, Edmonds .....Evanston
Allen, Edidora .....Evanston
Anderson, Ethel .....Evanston
Anthony, Ruth .....Evanston
Anthony, Janet .....Evanston
Armstrong, Wilson .....Glencoe
Avery, Margery .....Evanston
Bailey, Florence Elizabeth.Evanston
Ballard, Lucile .....Evanston
Barnett, Sarah .....Evanston
Barnett, Bessie .....Evanston
Barry, Florence .....Evanston
Barry, Scammon .....Evanston
Beardslee, Ruth .....Evanston
Beardslee, Alice .....Evanston
Beardslee, Pardee .....Evanston
Belden, Mary Maude.....Evanston
Bell, Elinor Saunders.....Evanston
Bennett, Mary .....Evanston
Bennett, James Hallam....Evanston
Bergman, Edna .....Evanston
Bergman, Olga .....Evanston
Black, Mary Barbara.....Evanston
Black, Jane .....Evanston
Blue, Ethel .....Evanston
Bond, Alice .....Evanston
Boulton, George .....Evanston
Bragdon, Alice .....Evanston
Brandon, Ruth .....Evanston
Brock, Edith .....Evanston
Brock, Constance Marion..Evanston
Brumblay, Robert .....Evanston
Bunten, Isabel .....Evanston
Byram, Helen .....Evanston

Calkins, Louise Francis....Evanston
Campbell, Elizabeth .....Evanston
Carlson, Ruth Engborg....Evanston
Carlson, Clarence Le Roy..Evanston
Carman, Mary Lelah.....Evanston
Carrington, Elizabeth .....Evanston
Carter, Beulah Kathryn...Evanston
Chamberlain, Mary Louise.Evanston
Chamberlain, William B..Evanston
Clapp, Carol .....Evanston
Clark, Anna Barbara.....Evanston
Clark, Dwight .....Evanston
Clark, Virginia Caroline..Evanston
Clayson, Muriel Anne.....Evanston
Clayton, Nellie Bertha.....Evanston
Clayton, Ethel Jean.....Evanston
Clyde, Dorothy Jeanette.....Glencoe
Conlee, Shirley .....Chicago
Connor, Earl .....Evanston
Connor, F. Dwight.....Evanston
Connor, Thelma .....Evanston
Cook, Eleanor .....Evanston
Cooper, Lura Belle.....Evanston
Cother, Jennie Harriett....Evanston
Cautancge, Isabelle .....Evanston
Crane, William .....Evanston
Cromwell, Janet .....Evanston
Crook, Frederick Wilton...Evanston
Curtis, Ruth .....Evanston
Curtis, Irma .....Evanston
Day, Mary .....Evanston
Dawes, Mary .....Evanston
De Golyer, Marie.....Evanston
Delmar, Margaret .....Evanston
Divine, Grace .....Evanston
Divine, Donald .....Evanston
Doty, Jane Gray.....Evanston
Drew, Gertrude .....Evanston
Duncan-Clark, Carlyle ....Evanston
Duncan-Clark, Laurajean..Evanston
Dyche, Helen .....Evanston
Dyche, Ruth .....Evanston
Ebeling, Louise .....Evanston
Eichling, Carolyn Marie...Evanston
Eiselen, Elizabeth .....Evanston
Ellinwood, Keneth Miller..Evanston
Ellis, Marjorie King.....Evanston
Engelking, Doris .....Evanston
Fabian, Cornelia .....Evanston
Fabian, Dorothy .....Evanston
Fabry, Walden .....Evanston
Field, Marjorie .....Evanston
Fleischmann, Charles....Kenilworth
Fowler, Aurel .....Wilmette
Frampton, Clara Louise...Evanston
Frampton, Ruth .....Evanston
Friewald, George Henry..Evanston
Garnett, Gordon .....Evanston
Gelwicks, Alice Elizabeth..Evanston
Gile, Annette Collins.....Evanston
Gillis, Lillian .....Evanston
Gillis, Dorothy .....Evanston
Glanton, Louise Hattie....Evanston
Glanton, Elizabeth Brown.Evanston
Green, Gladys .....Evanston
Griggs, Dorothy .....Evanston
Gunn, Juanita .....Evanston
Hallman, Alice Catherine..Evanston
Hanawalt, Elizabeth .....Evanston
Hanchett, Jane .....Evanston
Hanchett, Dorothy Holmes.Evanston
Harbison, Dorothy .....Evanston
Harding, Janet .....Evanston
Harding, Eugenia .....Evanston
Haugan, Carolyn .....Evanston
Haugan, Dorothea .....Evanston
Haynes, Louise .....Evanston
Heaney, Alice .....Evanston
Hebson, George .....Evanston
Hecht, Lawrence .....Evanston
Heckler, Helen .....Wilmette
Heier, Alfheim Johnson....Evanston
Hewitt, Ernest .....Evanston
Higinbotham, Bruce .....Evanston
Higinbotham, Priscilla ....Evanston
Heinsen, Phyllis .....Evanston
Hilton, John Gillette.....Evanston
Hinde, Hubbard K.....Evanston
Hipple, Shirley .....Evanston
Hobbs, Albert .....Evanston
Hopkins, Lucy .....Evanston
Horn, Harriett Gertrude...Evanston
Hotchkiss, Stewart .....Evanston
Hotchkiss, Helen .....Evanston
Howard, Allen C.....Evanston
Howard, Margaret Elise...Evanston
Hughes, Alexander .....Evanston
Hughes, William .....Evanston
Hynes, Elizabeth .....Evanston
Jacobs, Amelia Frances....Winnetka
Jahn, Charlotte .....Evanston
Jahn, Oliver Arthur.....Evanston
Jay, Dorothy .....Evanston
Jay, Marian Staples.....Evanston
Jetter, Agnes Rosalie.....Winnetka
Jonas, Hope .....Chicago

Joslyn, Magda .....Evanston
Kaegebien, Lillian .....Evanston
Kenna, Florence .....Evanston
Keller, Jeanne .....Evanston
Keller, Marion .....Evanston
Kirschbraun, Ruth Louise..Evanston
Kittridge, Ben .....Evanston
Klee, Edward .....Winnetka
Klee, Howard .....Winnetka
Knowlton, Margaret .....Evanston
Koeneman, Janet .....Evanston
Kordt, Herbery .....Evanston
Kraemer, Homer Robert...Evanston
Krause, Meta .....Evanston
La Fever, Wesley.....Evanston
Lamy, Joseph .....Evanston
Lark, Katherine .....Evanston
Leisenring, Elizabeth .....Evanston
Leslie, Norman .....Evanston
Levy, Frances Rose.....Wilmette
Lewis, John Stephen.....Evanston
Lewis, Madelyn .....Evanston
Lindberg, Howard .....Evanston
Lindquist, Alice Leonora...Evanston
Linster, Mildred Frieda...Evanston
Lull, Madelan Elsa.....Evanston
Lull, Marjorie Frances....Evanston
Lundberg, Charles .....Wilmette
Lundberg, Frederich .....Wilmette
Lundberg, Marguerite ....Wilmette
Marks, Eugene .....Wilmette
McGuigan, Eleanor .....Evanston
McGuigan, Robert .....Evanston
McKinnie, Eleanor .....Evanston
Manley, Betty Belle.....Evanston
Manley, Frances Louise....Evanston
McClinton, Olivia .....Evanston
McConathy, Osbourne, Jr..Evanston
McCulloch, Frank Waugh..Evanston
Meeker, Doris .....Evanston
Moore, Virden .....Evanston
Moran, Francis John.....Evanston
Niles, Dorothy Louise.....Wilmette
Nye, Joseph .....Evanston
Oaten, Alice .....Evanston
Owen, Jane Elizabeth.....Wilmette
Page, Kenneth .....Wilmette
Page, Marian Louise.....Wilmette
Parker, Mary .....Evanston
Parmelee, Elizabeth Aletha.Evanston
Parmelee, Rexford Clark...Evanston
Pearson, Dorothy Pearl....Evanston
Pease, Margaret .....Evanston
Perry, Walter Ralph.....Evanston
Pierson, Virginia Dora....Wilmette
Preetorius, Sarah Jeanette.Evanston
Protter, Jean .....Chicago
Protter, Leonora .....Chicago
Ray, Rosalind .....Evanston
Reynolds, Weldon .....Evanston
Reid, Natalie Elizabeth....Evanston
Reid, Priscilla Young.....Evanston
Reid, Virginia Bill.....Evanston
Robinson, Bessie .....Evanston
Robinson, Grace Sutherland..
..... Evanston
Robinson, John Wendell...Wilmette
Roesler, Gertrude .....Evanston
Roosvall, Marie Jeanetta..Evanston
Ryan, Allen Lowell.....Evanston
Ryan, Martha Marguerite.Evanston
Rydell, Myrtle .....Evanston
Sanborn, John Marcus.....Evanston
Sanderson, Van Tyle Wm.Wilmette
Sargent, Betty .....Evanston
Sargent, Helen Durham....Evanston
Schneider, Virginia May..Evanston
Scoll, Armand .....Evanston
Scoll, David .....Evanston
Scoll, Hannah Leah.....Evanston
Scurlock, Catherine .....Evanston
Sharp, Dorothy .....Evanston
Simpson, Donald .....Evanston
Smith, Herbert .....Evanston
Smith, Janet .....Evanston
Smith, Katherine Rosemary.Evanston
Smith, Mildred .....Evanston
Smithers, Jessie Genevieve.Wilmette
Stafford, Edward Stephen..Evanston
Stanley, Mathew .....Evanston
Stanley, George Robert....Evanston
Sterrett, Margaret M.....Winnetka
Stewart, George Craig, Jr.Evanston
Stifler, Lucy .....Evanston
Stryker, Beatrice Ruth.....Evanston
Stryker, Edith .....Evanston
Stults, Mary Carolyn.....Evanston
Terrill, Bannon .....Evanston
Teverbaugh, Helen Eliz...Evanston
Tooke, Allen .....Evanston
Thrall, Edith Flint.....Evanston
Thrall, Evelyn .....Evanston
Torcom, Junior .....Evanston
Torcom, Myrtle Elizabeth.Evanston
Turner, Thomas Fearing..Evanston
Twersky, Bernice .....Evanston

Vaughan, Gordon .....Evanston
Walz, Hazel Anna.....Evanston
Ward, Mary Jane.....Evanston
Waterman, Alice .....Evanston
Watson, Christine .....Evanston
Webster, Elizabeth .....Evanston
Webster, Towner Keeney..Evanston
West, Murray .....Evanston
West, Virginia .....Evanston
Wheeler, Dorothea .....Evanston
Wheeler, Genevieve .....Evanston
Wheeler, Rosalind .....Evanston
Wilcoxon, Elizabeth .....Evanston
Wilson, Elizabeth .....Evanston
Wilson, Ferl Lillian.....Evanston
Wilson, Gloria Ostra.....Evanston
Wilson, Robert Edmund...Evanston

Summer School of 1919

POST-GRADUATE

Annett, Thomas H.....Eugene, Ore.
Ling, Edith.....Sheldon, Iowa

IN REGULAR COURSES

Abernathy, Harriet Ross...Evanston
Anderson, Avis Gene...Albia, Iowa
Bartels, Albert Fred...Jackson, Mo.
Bartlett, Cora L...Eau Claire, Wis.
Bartlett, Gertrude Clara.....
.....Eau Claire, Wis.
Bishop, Marie Ferne.....
.....Kalamazoo, Mich.
Bixler, Ginevra Joy....Angola, Ind.
Boicourt, Blaine.....Harrisburg
Bragg, Bessie Emila.Concordia, Kan.
Brannen, Bessie..Little Falls, Minn.
Buell, Alice.....El Reno, Okla.
Buriff, Doris Cardwell....Evanston
Bunce, Vera Agnes.La Crosse, Wis.
Campbell, Gabriella Feurt...
.....Carthage, Mo.
Cannon, Elizabeth..Concordia, Kan.
Canon, Annette...Arkadelphia, Ark.
Canon, Benjamin Marshall
(Miss).....Arkadelphia, Ark.
Carey, Jessie Etta.....Omaha, Neb.
Carsner, Lucinda Kathryn...
.....Victoria, Tex.
Caughlan, Helen Frances....
.....Des Moines, Iowa
Chase, Mildred L.....Detroit, Mich.
Cloe, Sarah Frances.....
.....Bentonville, Ark.
Cook, Florence H....Douglas, Wyo.
Coy, Wilma.....Angola, Ind.
Crissman, Catherine Helia...
.....Warrensburg, Mo.
Criswell, Frances Blanche....
.....Mound City, Mo.
Donagher, Eva.....Lyons, Ind.
Dowall, Audrey B.....Topeka, Ind.
Downin, Helen.....Lafayette, Ind.
Edington, Mary Jane....Lyons, Ind.
Ellen, Alice Mary.....Albia
Emery, Bertha....Clarksville, Tenn.
Fleming, Helen Fowler.....Chicago
Gamet, Fanchon Gwendolyn..
.....Sioux City, Iowa
Geneser, Cora Elizabeth.....
.....Des Moines, Iowa
Glidden, Susan Julia.....
.....Lewisville, Ind.
Glomski, Hyacinthe M.....Chicago
Gregg, Dora Pease...Lampson, Wis.
Gronsdahl, Hazel Jeannette..
.....Rosalia, Wash.
Haas, Esther Victoria.....
.....St. Paul, Minn.
Haas, M. Lorette....St. Paul, Minn.
Harding, Bess Eva..Jefferson, Iowa
Hartel, Bertha Josephine.....
.....Plattsburg, Mo.
Harvey, Blanche K....Tulsa, Okla.
Hatch, Mabel Belle.Eau Claire, Wis.
Hathaway, Grace M...Lowell, Ind.
Hathaway, Margaret E.....
.....Suffield, Conn.
Henderson, Helena Martha...
.....Mooresville, Ind.
Hixon, Lelah Irene.Evansville, Ind.
Hobbs, Theodosia J.....
.....Council Bluffs, Iowa
Hofstetter, Hettie.....Austin, Tex.
Hootman, Thelma .....Evanston

Hunker, Mary Lee....Roanoke, Mo.
Jean, Oneita Grace..Bloomfield, Ind.
Jones, Grace Etelka..Detroit, Mich.
Kimberley, May Eleanor....Chicago
King, Florence Janet..Warren, Ohio
Korrer, Elsbeth..Fond du Lac, Wis.
Lambuth, Archer...Evansville, Ind.
Lardner, Lena.....Niles, Mich.
Larsen, Minnie M....Kenosha, Wis.
Letherman, Maybelle R....Gardner
Lewis, Mary Iowa.....Dupont, Ind.
Long, May.....Toledo, Ohio
Lose, Lillian.....Milwaukee, Wis.
Martin, Mabel Irene.....
.....Lewisville, Ind.
Mathews, Joe (Miss)...Dexter, Mo.
Meyer, Florence I....Anthony, Kan.
Meyer, Nellie Irene..Anthony, Kan.
Middleton, Mary M.....Lynn, Ind.
Mikita, Andrew.....Gary, Ind.
Montgomery, Marguerite E...
.....Austin, Tex.
Mueller, Erna R...Milwaukee, Wis.
McClenney, Esther M.St. Louis, Mo.
McGuire, Naomi..Pawhuska, Okla.
McKenna, Alice J..Milwaukee, Wis.
McLinn, Mary Eliz....Hebron, Ind.
Naber, Ethel Zern.....
.....North Manchester, Ind.
Nafe, Cora May.Michigan City, Ind.
Nichols, Sibyl Viola.....Evanston
Nicks, Helon Jane....Stayton, Tenn.
Oaksmith, Echo.....Welsh, La.
Pilbeam, Edith...Saskatoon, Canada
Pitts, Carol M.....Omaha, Neb.
Price, Alice Barnett.San Diego, Cal.
Quale, Isabel C....Onekama, Mich.
Rafferty, Sadie Marie...Tyler, Tex.
Richie, Samuel.....Louisville, Ky.
Robertson, Gertrude Mary...
.....Sault Ste. Marie, Mich.
Sharpless, Gladys....Atchison, Kan.
Shipherd, Mabel Marie.Omaha, Neb.
Smith, Mary Ruth.....
.....Colorado Springs, Colo.
Strong, Deborah Viola..Akron, Ind.
Swain, Louise.....Decatur
Sweeny, Esther Ann...Pueblo, Colo.
Thurston, Gertrude M....Winnetka
Tomlinson, Alma Marvilla...
.....Hutchinson, Minn.
Trader, La Velle....Tonkawa, Okla.
Van Brook, Edith Jane.....
.....Kalamazoo, Mich.
Waterhouse, Muriel Lucille..
.....Kendallville, Ind.
Waterman, Bessie Washburn.
.....Omaha, Neb.
Way, Ernest William.....
.....Sydney, New South Wales
Werdehoff, Edna May.Toledo, Ohio
Wise, Harold William.Canton, Ohio
Wollensak, Florence P....Sycamore
Wunderlich, Marion Elizabeth
.....Cedar Rapids, Iowa
Zielinski, Mary V...Bay City, Mich.

PARTIAL COURSE STUDENTS

Agle, Maurine.....Bloomington
Agle, Myrtle.....Bloomington
Anderson, Clare De Wolf..Chicago
Anderson, Will (Miss).....
.....Canton, Miss.
Bailey, Mabel J.....Lyons, Iowa
Bartholf, Katherine.....Glencoe
Benner, Rolla Benjamin.....
.....Caledonia, Ohio
Bigger, Grace.....Clearwater, Fla.
Bisbee, Muriel .....Evanston
Bonwell, Gladys E...Emporia, Kan.
Bossuet, Helen J....Mankato, Minn.
Bourne, Madge.....Omaha, Neb.
Brown, Genevieve .....
.....Grand Rapids, Mich.
Capp, Nan Ella.....St. Joseph, Mo.
Carlson, Lena Grace..Creston, Iowa
Carswell, Fanna Marie.....
.....Richland Center, Wis.
Carter, Louise .....Evanston
Casey, Edna Hall...St. Joseph, Mo.
Chinlund, Mildred Augusta.Chicago
Clymer, Marguerite L.....
.....Watonga, Okla.
Coffin, Minnie Dea.....Blum, Tex.
Cox, Louise.....Humboldt, Kan.
Craig, Lucile B.....Memphis, Tenn.
Crowell, Cecil Eugenia.....
.....Crown Point, Ind.
David, Frances Eliz.Trinidad, Colo.
Denby, Mary M.....Carlinville
Edwards, Eugenie .....Evanston
Fischer, Irene J.....Winona, Minn.

Ford, Minerva Mae.....Evanston
Gage, Josephine Grace....Evanston
Grimland, Travis (Mrs.)....
.....Clifton, Tex.
Hook, Alma .....Evanston
Ingersoll, Hazel Dell..Duluth, Minn.
Jensen, Mamie F....Solvang, Calif.
Jonas, Lillian .....Chicago
Kearney, Lucia Gertrude....Lemont
Kelly, Regenia Honore.....
.....Madison, Minn.
King, Elizabeth Jane.....
.....New Castle, Ind.
Kisch, Harriette Mary.....Evanston
Lea, Ethel Glyde.....Elgin
Lee, Eva.....Oklahoma City, Okla.
Legried, F. Deota..Cambridge, Wis.
Maddocks, Irene....Oakland, Calif.
Markle, Genevieve .....Winnetka
Meeker, Edna .....Evanston
Melvin, Daisy....Mound City, Mo.
Miller, Florence K.....Lincoln
Morris, Louise.....Farmington, Mo.
Murphy, Blanch Johanna.....
..... Superior, Wis.
Myers, Emil.....Amarillo, Tex.
Myers, Lila Austin...Amarillo, Tex.
McAllister, John Wells.Manti, Utah
Nancarrow, Estelle Claire....
.....Florence, Wis.
Nicolaysen, Ruth.....
.....Sandefjord, Norway
Niclas, Rosalma .....Evanston
Orr, Victor M. W.....Milton, Ore.
Ott, Ruth Helen.....St. Joseph, Mo.
Parsons, Lulu Jean.Volga City, Iowa
Paul, Lenore.....Concordia, Kan.
Peebles, Robert Hirby.....Evanston
Popp, Julia Mary.....Detroit, Mich.
Powell, Hazel Florence..Champaign
Pyke, Otto .....Waukegan
Redford, Mary Malcolm.....
.....Warrensburg, Mo.
Rogers, Mildred.....Highland Park
Rood, Mildred .....Evanston
Russell, Elva .....Iola, Kan.
Sage, Leland L.....Camden, Ark.
Sauls, Gladys....Hot Springs, Ark.
Sharp, Catherine M.....Evanston
Sharp, Mary Elizabeth....Evanston
Shoaf, Katie Lou..Covington, Tenn.
Smith, Shay (Mrs.).....Evanston
Stanford, Beth .....Evanston
Stilwell, Leota.....Itasca, Tex.
Swindler, Ivadell Alberta....
.....Centerville, Iowa
Thomson, Edith Mary.....
.....La Fayette, Ind.
Turner, Jessie Bruce.....Galva
Vail, Marjorie.....Evanston
Wells, Viola.....Evanston
Wilkison, Rebekah..New Castle, Pa.
Windhorn, Kate.....Wausau, Wis.
Wolf, Deora Lunelle..Detroit, Mich.
Yates, Myrtle Anita....Osage, Iowa
Zander, Johanna .....Chicago

PREPARATORY DEPARTMENT AND CHILDREN'S CLASSES

Acheson, John Bain.....Evanston
Agle, Bernadine Mary..Bloomington
Allen, Edmonds .....Evanston
Allen, Lydia Ann.....Evanston
Barnett, Sarah .....Evanston
Belden, Mary Maude.....Evanston
Caldwell, Delma .....Wilmette
Calkins, Louise Frances...Evanston
Campbell, Eloise .....Evanston
Carlson, Grace Dorothy...Evanston
Carlson, Ruth Engborg....Evanston
Chandler, Laura Beatrice..Evanston
Clayson, Muriel Anne.....Evanston
Colby, Caroline.....Wilmette
Crawford, Elwood .....Evanston
Crook, Frederick Wilton...Evanston
Crook, John Alfred.....Evanston
Divine, Donald .....Evanston
Divine, Grace .....Evanston
Doty, Jane Gray.....Evanston
Drucker, Phillip.....Evanston
Ebeling, Louise .....Evanston
Eichling, Carolyn Marie...Evanston
Engelking, Doris .....Evanston
Fabian, Dorothy .....Evanston
Field, Marjorie .....Evanston
Frampton, Ruth .....Evanston
Goddard, Beryl G.....Evanston
Haight, Vallerie .....Evanston
Hebson, George .....Evanston
Howard, Margaret Elise..Evanston
Hunter, Harriet .....Evanston

Hynes, Barbara .....Chicago
Hynes, Elizabeth .....Chicago
Irwin, Louise .....Chicago
Kittredgem, Benjamin ....Evanston
Klee, Edward .....Winnetka
Kordt, Edward .....Evanston
Levy, Frances .....Wilmette
Lindberg, Howard .....Evanston
Meeker, Doris .....Evanston
Moore, Virginia .....Evanston
McGuigan, Eleanor .....Evanston
McGuigan, Elizabeth .....Evanston
Neumeister, Elizabeth C...Evanston
Parker, John .....Evanston
Parker, Mary .....Evanston
Parmelee, Elizabeth .....Evanston
Pease, Margaret Ellen....Evanston
Pierson, Virginia .....Wilmette
Ray, Rosalind .....Evanston
Roesler, Gertrude .....Evanston
Sanderson, Van Tyle Wm..Wilmette
Sargent, Helen Durham...Evanston
Sharp, Dorothy .....Evanston
Sherwin, Anne .....Wilmette
Sissman, Verna .....Evanston
Smith, Herbert .....Evanston
Smithers, Austin Carpenter.Wilmette
Smithers, Jessie Genevieve.Wilmette
Stryker, Edith.....Oak Park
Thrall, Edith Flint.....Evanston
Watson, Cora Christine...Evanston
Wheeler, Genevieve .....Evanston

Appendix

PROGRAM OF THE TWELFTH FESTIVAL OF THE CHICAGO NORTH SHORE FESTIVAL ASSOCIATION, MAY 24th TO MAY 29th, 1920

FIRST CONCERT

Monday, May 24, 1920, 8:15 p. m.

Conductors—Mr. Stock and Mr. Lutkin

SOLOISTS

Emma Noe ..... Soprano
Frances Ingram ..... Contralto
Forrest Lamont ..... Tenor
Fred Patton ..... Bass

Festival Chorus of 600 Singers.
The A Cappella Choir.
Chicago Symphony Orchestra.

Orchestra—Overture, "Carneval," Opus 92 ..... Dvorak
Cantata—"Ode to Music" ..... Henry Hadley

SECOND CONCERT

ARTISTS' NIGHT

Tuesday, May 25, 1920, 8:15 p. m.

Conductor—Mr. Stock

Guest Conductor—Mr. Borowski

SOLOIST

Titta Ruffo ..... Baritone
Dramatic Overture ..... Berwald
Aria from "Barber of Seville" ..... Rossini

Mr. Ruffo

Scherzo, "L'Apprenti Sorcier" ..... Paul Dukas
Songs: (a) "November" ..... Tremisot
(b) "Visione Veneziana" ..... Brogi
(c) "Sei Morda ne la Vita Mia" ..... Mario Costa

Mr. Ruffo

INTERMISSION

Symphonic Poem—"Le Printemps Passioné" ..... Felix Borowski
("The Passionate Springtime")
(First Performance)
Aria: Drinking Song from "Hamlet" ..... Thomas

Mr. Ruffo

Capriccio Italien, Opus 45 ..... Tschaikowsky

THIRD CONCERT

Thursday, May 27, 1920, 8:15 p. m.

Conductors—Mr. Stock and Mr. Lutkin

SOLOISTS

Florence Hinkle ..... Soprano
Cyrena Van Gordon ..... Mezzo-Soprano
Merle Alcock ..... Contralto
Paul Althouse ..... Tenor
John B. Miller ..... Tenor
Campbell McInnes ..... Bass
Burton Thatcher ..... Bass

Festival Chorus of 600 Singers.
The A Cappella Choir.
Chicago Symphony Orchestra.

Orchestra—Prelude to "Parsifal" ..... Wagner
Cantata—"The Beatitudes" ..... Franck

FOURTH CONCERT

CHILDREN'S MATINEE

Saturday, May 29, 1920, 2:15 p. m.

Conductors—Mr. Stock and Mr. McConathy

SOLOIST

Margaret Romaine ..... Soprano
Children's Chorus of 1,500 Voices.
Chicago Symphony Orchestra.
Overture to "Raymond" ..... Thomas
Songs: (a) "Blow, Wind, Blow" ..... Canadian Folk Song
(b) "The Rabbit" ..... Arranged by Grant-Schaefer
(Indian Melody)
(c) "The Cuckoo" ..... Grant-Schaefer
Children's Chorus
Aria, "Pleurez! pleurez, mes yeux" ..... Massenet
(From "Le Cid")
Miss Romaine
March Chorus, from "Aida" ..... Verdi
Children's Chorus

INTERMISSION

"Twenty-third Psalm" (First Performance) ..... Lutkin
Children's Chorus
Songs: (a) "A Lovely Maiden Roaming" ..... Branscombe
(b) "The Owl" ..... Wells
(c) "The Cuckoo" ..... Lehmann
(d) "Floods of Spring" ..... Rachmaninow
Miss Romaine
Waltz from "The Sleeping Beauty" ..... Tschaikowsky
Patriotic Songs
Children's Chorus

FIFTH CONCERT

Saturday, May 29, 8:15 p. m.

Conductors—Mr. Stock and Mr. Lutkin

SOLOIST

Edward Johnson ..... Tenor
Festival Chorus of 600 Singers.
The A Cappella Choir.
Chicago Symphony Orchestra (100 Musicians).
Overture Solennelle, Opus 73 ..... Glazounow
Symphonic Poem—"Le Chasseur Maudit" ..... César Franck
Arias: (a) "O Paradiso" from "L'Africaine" ..... Meyerbeer
(b) "Donna non vidi mai" from "Manon Lescaut" ..... Puccini
Mr. Johnson
A Cappella Choir—"How They So Softly Rest" ..... Willan
(Memorial Day)
Chorus—"Harold Harfagar" ..... Parker

INTERMISSION

Suite, "Tableaux Musicals" ..... Moussorgsky
Arias: (a) "E Lucevan le Stella" from "Tosca" ..... Puccini
(b) "Vesti la Giubba" from Pagliacci ..... Leoncavallo
Mr. Johnson
"March and Hymn to Democracy" ..... Frederick Stock
Orchestra and Chorus

Concerts of the Artists' Series

I. PIANO RECITAL, FROM THE WORKS OF EDWARD MacDOWELL

November 14, 1919

MRS. EDWARD MacDOWELL, Pianist

Preliminary—A short talk on the work of the MacDowell Memorial Association of Peterborough, N. H.

1. Prelude ..... From the First Suite
2. To the Sea
3. From a Wandering Iceberg } ..... From Sea Pieces
4. A. D. 1620
5. Rigaudon.
6. From a German Forest
7. Of Salamanders
8. A Haunted House } ..... From Fireside Tales
9. Br'er Rabbit
10. Andante ..... From Keltic Sonata
11. Scotch Poem.
12. In Deep Woods
13. Joy of Autumn } ..... From New England Idyls
14. Improvisation
15. March Wind } ..... Virtuose Studies

II. CHAMBER MUSIC RECITAL FROM THE WORKS OF ANTONIN DVORAK

UNIVERSITY STRING QUARTETTE

Harold E. Knapp, First Violin — Charles Elander, Viola
Lewis Randolph Blackman, Second Violin — Day Williams, Violoncello

Assisted by Stanley Martin, Organist

Bagatelles, Op. 47, for two violins, 'cello and harmonium.
Terzetto, Op. 74, for two violins and viola.
Quartette in F major, Op. 96.

III. CHAMBER MUSIC RECITAL

January 20, 1920

UNIVERSITY STRING QUARTETTE

Harold E. Knapp, First Violin — Charles Elander, Viola
Lewis Randolph Blackman, Second Violin — Day Williams, Violoncello

String Quartet, Op. 18, No. 4, in C minor ..... Beethoven

I. Allegro ma non tanto.
II. Scherzo (Andante scherzoso quasi allegretto).
III. Menuetto (Allegretto).
IV. Allegro.

NOTE.—Before playing the above quartette, Professor Knapp will talk informally upon String Quartette Music, and for purposes of illustration will play movements from Haydn's First Quartette.

Excerpts from the various movements of the Beethoven Quartette will first be played, in order to present the principal thematic material, so that when the composition is played as a whole it may be better understood.

IV. VIOLIN RECITAL
January 22, 1920
CHARLOTTE DEMUTH WILLIAMS, Violinist

Sonata, A major ..... Handel
Concerto, G minor ..... Bruch
I. Vorspiel.
II. Adagio.
III. Allegro Energico.

Romance, Op. 30 ..... Sinding
Fairyland ..... Cecil Burleigh
Waves at Play ..... Grassi
Nocturne ..... Sitt
Polonaise ..... Wieniawski
Caprice ..... Giraud

V. PIANO RECITAL
February 24, 1920
AURELIO GIORNI, Pianist

Aria ..... Gluck-Sgambati
Toccata, G major ..... Scarlatti
Prelude, Chorale and Fugue ..... Franck
Nocturne, B major, Op. 62, No. 1
Three Etudes
Valse, A flat, Op. 42 ..... Chopin
Prelude, G flat ..... Rachmaninoff
Gavotte, A flat ..... Sgambati
Minuet, G minor ..... Giorni
Kunstlerleben, Valse Paraphrase ..... Strauss-Godowsky

VI. CHAMBER MUSIC RECITAL
April 15, 1920
UNIVERSITY STRING QUARTETTE

Harold E. Knapp, First Violin — Charles Elander, Viola
Lewis Randolph Blackman, Second Violin — Day Williams, Violoncello

Quartette, Op. 76, No. 5 ..... Haydn
Quartette, Op. 11 (two movements) ..... Tschaikowsky

VII. PIANO RECITAL
April 29, 1920
SAM CHARLES, Pianist

Ballade ..... Chopin
Rigaudon
From a Wandering Iceberg
Etude de Concert ..... MacDowell
Fetes
La Soiree dans Grenade
L'isle Joyeuse
Les Collines d'Anacapri
La Terrasse des Audiences au Clair de Lune
Feux d'Artifice ..... Debussy
Pavane de la Belle au Bois Dormant
Laideronette, Imperatrice des Pagodes
Les Entretiens de la Belle et de la Bete
Alborada del Gracioso ..... Ravel

VIII. CHAMBER MUSIC RECITAL
June 3, 1920
UNIVERSITY STRING QUARTETTE

Assisted by Mr. Fred. Scheld, 'Cellist

Quintette, for two violins, viola and two 'cellos ..... Schubert

Faculty Concerts

July 5, 1919

ROLLIN PEASE, Baritone

Within This Sacred Dwelling.....Mozart
The Whyte Lilly.....Purcell
Pilgrim Song.....Tschaikowsky
Prologue—"I'Pagliacci".....Leoncavallo
The Eagle.....G. A. Grant-Schaefer
I Have a Rendezvous with Death.....Jeanne Boyd
Don't Ceare.....John Alden Carpenter
Vision Fugitive (Herodiade).....Massenet
Danny Deever.....Damrosch
The Home Road.....Carpenter
Uncle Rome.....Homer
The Call of the Sea.....Louis Norton Dodge

October 2, 1919

EDWIN STANLEY SEDER, Organist

Doric Toccata.....J. S. Bach
Melodie.....Rachmaninoff
Academic Overture.....Brahms
Suite.....Felix Borowski
I. Prelude.
II. Toccata.
III. Meditation—Elegie.
IV. Marche Solennelle.
Piece Heroique.....Cesar Franck
Nocturne.....Joseph Bonnet
Scherzo (Sonata V).....Alex. Guilmant
Canzonetta.....Mark Andrews
Swing Low, Sweet Chariot.....Carl Diton
Marcia (Symphony III).....Ch. Marie Widor

October 9, 1919

MARK WESSEL, Pianist

Assisted by

MYRTLE HATSWELL-BOWMAN, Soprano

Prelude, Chorale and Fugue.....Franck
Carneval, Op. 9.....Schumann
Roses Again (Kelley)
The Day Is No More (Tagore) } .....Wessel
He Comes (Tagore)
Nocturne.....Wessel
Minstrels
Reflections in the Water } .....Debussy
Etude in D flat
La Campanella } .....Liszt

October 23, 1919

MUSIC FOR TWO PIANOS AND ORIGINAL COMPOSITIONS

By

ARNE OLDBERG and CARL BEECHER

Prelude, E minor, Opus 35, No. 1.....Mendelssohn
Canzonetta, E minor, Op. 37.....Oldberg
Pizzicato Ostinato.....Tschaikowsky
(Transcribed from Symphony No. 4 by Carl Beecher)
Messrs. Oldberg and Beecher
Rhapsody, F sharp minor.....Beecher
Mr. Beecher
La Coquette, C major, Opus 23.....Arensky
Polichinelle, E major, Opus 23.....Arensky
Valse, G major, Opus 17.....Rachmaninoff
Messrs. Oldberg and Beecher

Improvisation, Opus 32 ..... Oldberg
Arabesque, Opus 31 ..... Oldberg
Prelude a la Russe, Opus 33 ..... Oldberg

Mr. Oldberg

Russian Legend, E minor ..... Beecher
The Jester, F major ..... Beecher

Messrs. Beecher and Oldberg

Fantasy and Fugue, G minor ..... Bach-Burmeister

Messrs. Beecher and Oldberg

November 4, 1919

STANLEY MARTIN, Organist

ROLLIN PEASE, Baritone

Grand Chorus ..... Hollins
Reverie ..... Ferrata
Romance sans Paroles ..... Bonnet
Recitative, Thus saith the Lord } "Messiah" ..... Handel
Aria, But who may abide }
Sonata Chromatica ..... Yon
Psalm XCVIII, paraphrased by Edward A. Collier.
Musical setting based upon the traditional Hebrew shophar calls by
..... George Alfred Grant-Schaefer
The Wind Speaks ..... George Alfred Grant-Schaefer
I Have a Rendezvous with Death (Allan Seeger) ..... Jeanne Boyd
Romance in D flat ..... Sibelius
Rondo Capriccioso ..... Lemare
Thy Voice Is Heard 'Mid Rolling Drums (Alfred Tennyson) ..... Carl Beecher
When the Song Is Done (anon.) ..... Carl Beecher
The Call of the Sea (Lucy Fitch Perkins) ..... Louis Norton Dodge
Fantasie Symphonique ..... Cole

May 4, 1920

MARGARET FABIAN, Soprano

BERNICE AUSTIN, Pianist

The Accompaniments by MISS MARY H. FABIAN

Violin Obbligati by MISS JULIA MARSHALL

Sonnet d'Amour (Saineville) ..... Thome
A des Oiseaux (Adenis) ..... Hue
Song of the Shepherd Lehl ..... Rimsky-Korsakow

(From the fairy opera Snegourotchka)

The Skylark ..... Gretchaninoff
Fantasia in C ..... Haydn
Variations Serieuses, Op. 54 ..... Mendelssohn
Siccome un Di (from I Pescatori di Perle) ..... Bizet
Chanson d'Amour (Grandmougin) ..... Hollman
Faithfu' Johnnie ..... Beethoven
Sing, Smile, Slumber (Victor Hugo) ..... Gounod

With Violin Obbligati

Romance "By the Ammonoosuc" }
Scherzo "Fireflies" } ..... Hinton
Sumer is icumen in ..... Scott
Winged Winds ..... Burleigh
The Wee Butterfly ..... Mana Zucca
Lover's Wooing (Zuni Indian Song) ..... Troyer
Gallie (Southern Serenade) ..... Mokrejs
The Nightingale (Rossetti) ..... Ward Stephens

Concerts by the School of Music Symphony Orchestra

FIRST ORCHESTRA PROGRAM

December 12, 1919

Professor Harold E. Knapp, Conductor

Prelude, Choral and Fugue ..... Bach-Abert
Overture to the Bartered Bride ..... Smetana
Mock Morris (for Strings) ..... Percy Grainger
Willo Willo (for Voice and Strings) ..... Percy Grainger
Mr. Rollin M. Pease, Baritone
Handel in the Strand (for Piano and Strings) ..... Percy Grainger
Mr. Mark E. Wessel, Pianist

INTERMISSION

Symphony in D (Koch. Verz. 504) Introduction and first movement ..... Mozart
Concert Waltz ..... Glazounow
Prelude to the Meistersinger ..... Wagner

SECOND ORCHESTRA PROGRAM

March 24, 1920

Sixth Symphony, Op. 68 (Pastorale). First movement ..... Beethoven
Aria, Hear Ye Israel, from "Elijah" ..... Mendelssohn
Miss Rhea Bollman, Soprano
Ballet Egyptien, Suite for Orchestra ..... Luigini
Allegro non troppo
Allegretto
Andante sostenuto
Andante espressivo—Allegro

INTERMISSION

Grand Fantaisie Militaire, for Violin Solo ..... Leonard
Miss Carol Clapp, Violinist
Slavonic Dances, Op. 46 ..... Dvorak
No. 1—Presto
2—Allegretto scherzando
3—Poco Allegro
4—Tempo di Menuetto
Overture, "Love's Springtime," Op. 28 ..... Georg Schumann

THIRD ORCHESTRA PROGRAM

May 20, 1920

Overture, Coriolanus, Op. 62 ..... Beethoven
Symphony (Scottish), No. 3, in A minor, Op. 56 ..... Mendelssohn
Introduction and Allegro agitato
Scherzo assai vivace
Adagio cantabile
Allegro guerriero and Finale maestoso

INTERMISSION

Concerto (Brandenburg), No. 3, G major ..... Bach
Written for three violins, three violas, three 'cellos and contra-bass
Played on this occasion by all the strings
Elegiac Melodies for String Orchestra, Op. 34 ..... Grieg
"Heart Wounds" and "Spring"
"Les Erinnyes," Tragedie Antique ..... Massenet
1. Prelude
2. Scene Religieuse
Violoncello solo by Mr. Day Williams
Three Dances, from Henry the Eighth ..... Edward German
1. Morris Dance
2. Shepherds' Dance
3. Torch Dance

Alumni Recitals

July 12, 1919

CHARLES E. LUTTON, Baritone

SCOTCH SONGS:

Behave Yoursel' Before Folk (Rodger) ..... Grinnell
Coom, Lassie, be Good to Me (MacIlvane) ..... MacFayden
O True Love Is a Bonnie Flower (Anon.) ..... Grant-Schaefer
O, Ay My Wife She Dang Me (Burns) ..... Louise Ayers Garnett

IRISH SONGS:

I Mind the Day (Moira O'Neill) ..... Willeby
The Fields o' Ballyclare (McCarthy) ..... Turner-Maley
The Ballynure Ballad (Traditional from Tyrone) ..... Hughes
The Magpies' Nest (Traditional from Dublin) ..... Hughes
The Soliloquy (C. L. G.) ..... Somervell

THREE RELIGIOUS FOLK SONGS:

"Rise, Mourner, Rise"
"Never Said a Mumblin' Word"
"Don't Let Nobody Turn Yer 'Round } ..... Arranged by Grant-Schaefer

Negro Lullaby ..... Russell V. Morgan
Come Down to Kew (Alfred Noyes) ..... Deis
'Ere in the 'Orspital (Anon.) ..... Tom Patterdale
Charms (for Corns and Things) (Riley) ..... Davie Nyvall, Jr.
My True Love Lies Asleep (Reese) ..... Scott
When Childer Plays (Brown) ..... Davies
A Weary Wisher ..... Constance
The Floral Dance (Cornish Air) ..... Moss

July 20, 1919

MISS RUTH BOWEN GOODSMITH, Pianist (of the Class of 1914)

Assisted by MR. HERMAN ASHBAUCHER, Tenor

The Accompaniments by MISS JANE WATT (of the Class of 1919)

Mazurka, C sharp minor
Nocturne, E minor
Waltz, A flat major } ..... Chopin
Aria—In Native Worth, from "The Creation" ..... Haydn
Waltz Caprice ..... Strauss-Tausig
Isle of Joy ..... Debussy
Shepherd's Hey ..... Grainger
When the Land was White with Moonlight ..... Nevin
Song of Sleep ..... Somerset
Sylvelin ..... Sinding
The Morning Wind ..... Branscombe
Apparition, A minor
Dance of the Gnomes } ..... Liszt

July 26, 1919

MISS EDNA JAKES, Contralto (of the Class of 1919)

MISS MARJORIE GALLAGHER, Pianist (of the Class of 1919)

The Accompaniments by MISS GALLAGHER

I Opened All the Portals Wide (Kate Chopin) ..... Grant-Schaefer
The Sea (Wm. Wordsworth) ..... Grant-Schaefer
The Wind Speaks ..... Grant-Schaefer
Sonata, F minor
Courante, F minor } ..... Scarlatti
For the Sake o' Somebody (Robert Burns) ..... Grant-Schaefer
Lullaby of an Infant Chief (Sir Walter Scott) ..... Grant-Schaefer
Young Colin (Robert Burns) ..... Grant-Schaefer
Soaring ..... Schumann
Andante Lagrimoso ..... Liszt
A la bien Aimee, Valse ..... Schuett
Molly (Young) ..... Victor Herbert
Ma' Little Sunflower, Good Night (Louis Weslyn) ..... Vanderpool
Magical June (Wallace) ..... Hilton-Turvey

July 31, 1919

MISS HARRIETTE KISCH, Pianist (of the Class of 1918)

Assisted by MISS YERDA NOREN, Soprano

Rhapsody in G minor
Intermezzo, Op. 117, No. 3 ..... Brahms

Swedish Folk Songs, in Costume—
"Ach, Vermeland, du skona"
"Det star ett ljus i Osterland" ..... Gustav Hagg
"Nar jag blef sjutton ar"
"Trasten i Hostkvallen" ..... Wennerberg
Fagelns visa ..... Soderberg

Romance
Bird as a Prophet
Warum
Aufschwung ..... Schumann

Children's Songs, in Costume—
Chinese Mother Goose Rhymes ..... Bainbridge Crist
(a) Of what use is a girl?
(b) Pat-a-cake
(c) The old woman

Daddy's Sweetheart ..... Lehman
The Island Where Babies Grow ..... Ford
Dandelion ..... Remick
Loreley ..... Seeling
Lotus Land ..... Cyril Scott
Concert Etude ..... MacDowell

August 5, 1919

MISS LAURA L. SCHNEIDER, Soprano (of the Class of 1919)

Assisted by MISS MADELINE RUFF (of the Faculty)

The Accompaniments by MISS ELECTA AUSTIN (of the Faculty)

Recit. and Aria—"Deh Vieni non Tardar" (from Le Nozze di Figaro) ..... Mozart
Siciliano
Scherzo ..... Scarlatti
Romanze, F sharp ..... Schumann
Caro Mio Ben ..... Giordani
Danza, Danza fancuila gentille ..... Durante
The Blackbird ..... Weatherly
Grandma's Prayer (Eugene Field) ..... Hageman
Ma Little Banjo (Rutherford) ..... Dichmont
Humoreske ..... Tchaikowsky
Au Jardin ..... Balakirew
Scherzo, Op. 39 ..... Chopin
Ouvre Tes Yeux Bleu (Robiquet) ..... Massenet
Si mes Vers Avaient des Ailes (Hugo) ..... Hahn
Aria—Mon Coeur S'ouvre a ta voix (from Samson and Delilah) ..... Saint-Saens
In My Garden (Hadath) ..... Liddle
The Dove (Hurst) ..... Ronald
Solvejg's Song (from poem by Ibsen) ..... Grieg

February 5, 1920

MISS RUTH BOWEN GOODSMITH, Pianist (of the Class of 1914)

Ballade, G minor
Mazurka, C sharp minor
Valse, in A flat ..... Chopin
Waltz Caprice ..... Strauss-Tausig
Sonatine (three movements) ..... Ravel
Isle of Joy ..... Debussy
Wanderer Fantasie (Liszt arrangement) ..... Schubert

The second piano part by MR. CHARLES J. HAAKE of the Faculty

February 27, 1920

MISS EDNA F. JAKES, Contralto (of the Class of 1919)

Assisted by MISS BERNICE AUSTIN, Pianist, of the Faculty (of the Class of 1919)

The Accompaniments by PROFESSOR GRANT-SCHAEFER

Hark! All Ye Who Bear a Yoke (Brandeis). Adapted to an air by Bach....Carl Deis
Recit. and Arioso "But the Lord Is Mindful" (St. Paul).....Mendelssohn
Aria—Sombre Woods (Marzials).....Lully
The Mirror (Haraucourt).....Ferrari
Good Night! (Shelly).....Ronald
Lift Thine Eyes (Lucey).....Logan
Piano Solos:
Ballade, D minor, Op. 10.....Brahms
Romance.....Arthur Hinton
"Sumer is icumen in" (Thirteenth Century English).....Cyril Scott
Southern Songs:
Big Lady Moon (Easmon).....Coleridge-Taylor
Rain (Negro Spiritual).....Gideon
Croon, Croon, Underneath the Moon.....Clutsam
Lonesome (Werner).....Ferrari
The Road's Lament (Haskins).....Cox
Tommy Lad (Teschemacher).....Margetson
An Irish Love Song.....Margaret Lang

March 9, 1920

MISS JANE CHURCHILL WATT, Pianist (of the Class of 1919)

Chromatic Fantasy and Fugue.....Bach
Nina.....Pergolese
Ecossaises.....Beethoven-Busoni
Two Mazurkas, Nos. 7 and 17 } .....Chopin
Impromptu, G flat }
Prelude, Op. 16, No. 1.....Gliere
Etude, Op. 42, No. 4.....Scriabine
Humoresque, G major.....Rachmaninoff
Concerto, F minor.....Schuett
I. Allegro risoluto

March 11, 1920

MR. CHARLES EDWIN LUTTON (of the Class of 1912)

The Accompaniments by PROFESSOR GRANT-SCHAEFER

I. Earth Is Enough (Edwin Markham).....Warford
Swedish Folk Song (Anon.).....Burleigh
Carry Me Back to the Pine Wood (Anon.).....Burleigh
Three Negro Spirituals—
Stay in the Field, O Warrior
A Little Wheel a Rollin' in My Heart } .....Arr. by G. A. Grant-Schaefer
Doan yer let nobody turn yer 'roun'

II. Three Salt Water Ballads (Masefield).....Keel
Port o' Many Ships (as told by th' Bosun')
Trade Winds
Mother Carey

III. The Dream (Stanton).....Smith
De Whip-pu-will (Lyon).....Stickles
The Big Brown Bear (Heydt).....Manna Zucca
Widdicombe Fair (West of England Folk Song).....Andrews

IV. Giles Scroggins (Folk Song).....Arr. by G. A. Grant-Schaefer
The Company Sergeant Major (Lyon).....Sanderson
The Bald-headed Man and the Fly (Æsop Fables).....Grant-Schaefer
The Little Fisherman (Burnet).....Lane
Two Irish Songs.....French-Collisson
Donnegan's Daughter (The Beauty Ballyporeen)
No More o' Yer Golfin' for Me

March 12, 1920

MISS FLORENCE BUTTERWORTH, Contralto (of the Class of 1919)

Assisted by MISS RUTH GOODSMITH, Pianist (of the Class of 1914)

The Accompaniments by PROFESSOR GRANT-SCHAEFER

Chanson de l'oiseau bleu.....Holmes
Vous Dansez, Marquise (Bazot).....Lemaire
Oh! si les fleurs avaient des yeux.....Massenet
La Chanson des Baisers (Elkin).....Bemberg
O Think of Me.....Czerwonky
I Once Loved a Boy (Old Irish).....Needham
Where the Bee Sucks (Shakespeare).....Ayres
A Fairy Went A-Marketing (Fyleman).....Goodhart
Barcarolle, A minor.....Rubinstein
"One More Day, My John" }
"Shepherd's Hey" }.....Grainger
Agnus Dei.....Bizet
Quando a te lieta (from "Faust").....Gounod
Ah! Mons Fils! (from "The Prophet").....Meyerbeer
O Oranges, Sweet Oranges (Hunt).....Smith
The Last Hour (Jessie Brown).....Kramer
Three Birds (Louise Baum).....Cesar Cui
Two Crabs (from Æsop's Fables).....Grant-Schaefer
The Bubble Song (from the "Cock yolly Bird").....Shaw

April 16, 1920

MISS MARJORIE GALLAGHER, Pianist

Assisted by MISS RUTH LEES, Soprano

The Accompaniments by MISS DEORA WOLFE

Fantasie, C minor.....Bach
Toccata, D major.....Bach
The Wind.....Spross
The Pine Tree.....Salter
A June Morning.....Willeby
Sonata.....MacDowell
I. Mesto, Ma con Passione
II. Tristamente, Ma con tenererezza
Bird o' Love.....Lemmens
Ballade, A flat major.....Chopin
Rhapsody.....Dohnanyi

April 23, 1920

MISS ROSE LENA RUEGNITZ, Pianist (of the Class of 1914)

Assisted by MR. ORVILLE BORCHERS, Basso-Cantante

The Accompaniments by MISS HELEN HAWK

Sonata, G minor.....Schumann
Allegro Andante Scherzo Presto
"Hear Me! Ye Winds and Waves.....Handel
(Air from the Opera "Scipio")
(Recitative from Julius Cæsar)
The Isle of Shadows.....Palmgren
Arabesque.....Oldberg
Capriccio.....Brahms
(a) Phosphorescencc.....Loewe
(b) I'm Wearin' Awa'.....Foote
(c) Noon and Night.....Hawley
(d) The Horn.....Flegier
Concerto, B flat minor.....Tschaikowsky
I. Andante—Allegro con spirito
II. Adantino semplice
III. Allegro con fuoco
(Professor Arne Oldberg at second piano)

April 27, 1920

MISS EMMA C. BRADY (of the Class of 1919)

Assisted by MISS EDITH NEVILLE, Soprano

The Accompaniments by MISS MILDRED LUND

Pastorale Varie ..... Mozart
Gavotte, G minor ..... Bach
Gigue, G major ..... Mozart-Leschetiszky
Chromatic Fantasie and Fugue ..... Bach
To a Wood Violet (Tabb) ..... Herbert
Time o' Day (Macnaghten) ..... Cyril Scott
The Hills o' Skye (McLennan) ..... Harris
Wood Song (Teasdale) ..... Rihm
May Morning (Newell) ..... Manney
Sonata, Op. 57 (Appassionata) ..... Beethoven

I. Allegro assai

II. Andante con moto

III. Allegro ma non troppo—Presto

Le Sanctuaire ..... Dvorsky
La Jongleuse ..... Moszkowski
Ballade, F minor
Nocturne, E minor } ..... Chopin
Scherzo, B minor

May 11, 1920

ROBERT CLIFTON LONG, Baritone (of the Class of 1918)

The Accompaniments by PROFESSOR GRANT-SCHAEFER

Fool of Thule ..... Pietro Yon
Mother of Mine (Kipling) ..... Tours
The Fiddler of Dooney (Yeats) ..... Mark Andrew
Vous dansez, marquise ..... Lemaire
Au claire de la lune ..... Arr. Grant-Schaefer
Rose ne croyez pas ..... Nerini
Oh, si les fleurs avaient des yeux ..... Massenet
Tes yeux ..... Rabey
Recit. and Aria—"Vision Fugitive" (from "Herodiade") ..... Massenet
The Sailor's Last Voyage ..... Alnaes
The Gift ..... Huerter
The Wreck of the "Julie Plante" (French-Canadian) ..... Grant-Schaefer
Stonecracker John ..... Coates
O' Ay My Wife She Dang Me (Burns) ..... Louise Ayres Garnett
Fate of the Flim-Flam (Field) ..... Bergh
Zummerzetzhire ..... Newton

May 18, 1920

MISS HARRIETTE KISCH, Pianist (of the Class of 1918)

Capriccio
Pastorale } ..... Scarlatti
Rondo Gavotte ..... Bach
Variations in F minor ..... Haydn
Fantasie Impromptu
Nocturne, Op. 32, No. 1
Etude, Op. 25, No. 9 } ..... Chopin
Etude, Op. 10, No. 5
Rhapsody, F sharp, minor
Rhapsody, C major } ..... Dohnanyi
Concerto, F minor, Op. 21 ..... Chopin

II. Larghetto

III. Allegro Vivace

The second piano part by Mrs. Nina Shumway Knapp of the Faculty

Annual Concert by the A Cappella Choir

For the Benefit of
NORTHWESTERN UNIVERSITY SETTLEMENT CONSERVATORY OF MUSIC
Peter Christian Lutkin, Musical Director, assisted by E. Stanley Seder, Organist
FISK HALL, WEDNESDAY EVENING, MAY 5, 1920

PROGRAM

PART ONE—SACRED

Motettes
Alta Trinita Beata ..... Traditional
Gloria Patri, Adoramus Te ..... Palestrina
O Vos Omnes ..... Vittoria

Motettes
O Gladsome Light ..... Kastalsky
A Legend, Cherubim Song ..... Tschaikowsky

Organ
Choral Prelude, "In Thee Is Joy" ..... Bach
Preludio e Fuga ..... Bunboni

Negro Spirituals
Mary's Baby, The Star in the East ..... Arranged by Natalie Curtis

PART TWO—SECULAR

Part Songs
The Challenger, Misty Moon ..... P. C. Lutkin

Organ
Spring Song ..... Macfarlane
Romance sans Paroles, Chant de Printemps ..... Bonnet

Folk Songs
The Ballad of Don Joan and Don Ramon (based upon two folk-melodies from the Spanish Island of Mallorca)
The Three Drummers (Catalonian Folk Song) ..... Arranged by J. B. Lambert

Part Songs
The Little Flower ..... Peterson-Berger
The Bluebird ..... Stanford
Come, Dorothy, Come ..... Swabian Folk Song

THE A CAPPELLA CHOIR

Peter Christian Lutkin, Director

Sopranos—
Rhea Bollman
Adaline Blackwell
Dorothy Crawford
Alma Erickson
Ruth Lees
Mildred Lund
Marie E. Miller
Lucinda Munroe
Edith Neville
Margarita Pfetzing
Anne Semelroth
Geraldine Stahl
Jessie Treat

Tenors—
Herman Ashbaucher
Earnest Feutz
John Kerr
Michael Ryan
Arthur Wald

Altos—
Virginia Burch
Doris Buriff
Naomi Burnwood
Maryann Cooper
Isabel Craven
Florence Drow
Neva Ferry
Hettie Hofstetter
Rose Ruegnitz
Ruth Smith

Basses—
Orville Borchers
Ben Carswell
Sven Lekberg
Theodore Olson
Howard Welch

Annual Commencement Concert

BY MEMBERS OF THE SENIOR CLASS OF 1920

Evanston Woman's Club

Thursday Evening, June 10, 1920

1. Concerto, Op. 11, E minor ..... Chopin
   II. Romanze
   III. Rondo—vivace
   Miss Emma Cumine Brady
2. Aria—"Deh Vieni" (from Nozze di Figaro) ..... Mozart
   Miss Margarita Kathleen Pfetzing
3. Concerto, B flat minor ..... Tschaikowsky
   II. Andantino simplice
   III. Allegro con fuoco
   Miss Rose Lena Ruegnitz
4. Recitative and Aria—"Adieu forets" (from Jeanne d' Arc) ..... Tschaikowsky
   Miss Ruth Hannah Smith
5. Concerto, F minor ..... Ed. Schuett
   I. Allegro risoluto
   Miss Jane Churchill Watt
6. Aria—"Hear Ye, Israel" (from Elijah) ..... Mendelssohn
   Miss Florence Rhea Bollman
7. Concerto, Op. 21, F minor ..... Chopin
   II. Larghetto
   III. Allegro vivace
   Miss Mary Harriette Kisch

Graduating Classes, 1920

DIPLOMAS CONFERRING THE DEGREE OF MASTER OF MUSIC

(Six Years)

Carl Milton Beecher ..... Evanston, Illinois
Mark Ernest Wessel ..... Evanston, Illinois

THE SENIOR CLASSES OF 1920

DIPLOMAS CONFERRING THE DEGREE OF BACHELOR OF MUSIC

(Five Years)

Emma Cumine Brady ..... Greeley, Colorado
Elias Arnold Bredin ..... Evanston, Illinois
Sheldon Burnham Foote ..... Princeton, New Jersey
Emma Marjorie Gallagher ..... Chicago, Illinois
Mary Harriette Kisch ..... Evanston, Illinois
Rose Lena Ruegnitz ..... Evanston, Illinois
Edwin John Stringham ..... Denver, Colorado
Jane Churchill Watt ..... Evanston, Illinois

DIPLOMAS CONFERRING THE DEGREE OF GRADUATE OF MUSIC

(Four Years)

Irene Alpha Barras ..... Escanaba, Michigan
Florence Rhea Bollman ..... Sturgis, Michigan
Thurman Fred Charleston ..... Marshall, Missouri
Alma Josephine Erickson ..... Story City, Iowa
Neva Irene Ferry ..... Cushing, Iowa
Esther Viola Fitschen ..... Olivia, Minnesota
Gladys Frances Fry ..... Morristown, Minnesota

Fanny Margaret Keller.....Madison, Wisconsin
Hadassah McGiffin.....Fremont, Nebraska
Marie Elysabeth Miller.....Britt, Iowa
Grace Maurie Mitchell.....Danville, Illinois
Nancy Ethel Nysewander.....Des Moines, Iowa
Edna Mosetta Partlow.....Danville, Illinois
Margarita Kathleen Pfetzing.....Havana, Illinois
Agnes Juliet Ringheim.....Canton, South Dakota
Ruth Hannah Smith.....Portland, Michigan

DIPLOMAS IN PUBLIC SCHOOL AND COMMUNITY MUSIC
(Three Years' Course)

Nils Boson.....Worcester, Massachusetts
Dorothy Meredith Crawford.....Fostoria, Ohio
Kathryn Louise Curtiss.....South Haven, Michigan
Neva Irene Ferry.....Cushing, Iowa
Mayme Ethel Irons.....Rockford, Illinois
Mildred Winifred Lund.....Moline, Illinois
Marie W. Miller.....Ottawa, Illinois
Ethel Zern Naber.....North Manchester, Indiana
Gertrude Elizabeth Rayner.....Elgin, Illinois
Nona Elizabeth Robertson.....Escanaba, Michigan
Ina Mae Sanders.....Iowa Falls, Iowa
Ruth Hannah Smith.....Portland, Michigan
Jessie Luella Treat.....Coldwater, Michigan

Certificate Class

CERTIFICATES IN PUBLIC SCHOOL AND COMMUNITY MUSIC
(Two Years)

Maurine Theressa Agle.....Bloomington, Illinois
Grace Gertrude Barker.....Beulah, New Mexico
Anna Rosina Brand.....Duluth, Minnesota
Mae Pearl Edwards.....Belle Plaine, Iowa
Alice Mary Ellen.....Albion, Illinois
Cora Elizabeth Geneser.....Des Moines, Iowa
Marguerite M. Harris.....Auburn, Nebraska
Bertha Adeline Hay.....Washington, Iowa
Selma Clarissa Hill.....Aurora, Minnesota
Clara Rose Hoffherr.....Evansville, Indiana
Lucille Kathryn Horth.....Eau Claire, Wisconsin
Laura Catherine Jones.....Muncie, Indiana
Edith Virtue McBroom.....Marshalltown, Iowa
Mildred Irene McCormick.....Vincennes, Indiana
Lucinda Ramsey Munroe.....Eagle, Michigan
Harriet Virginia Newman.....Elgin, Illinois
Louise Frederica Robinson.....Jonesboro, Arkansas
Dorothy D. Smith.....Mankato, Minnesota
Florence Carlton Spofford.....Warren, Illinois

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Northwestern University

Evanston — Chicago

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For information regarding any School of the University, address the President's Office, Northwestern University Building, Chicago, Illinois.

UNIVERSITY OF ILLINOIS-URBANA
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NORTHWESTERN University Bulletin is published weekly by Northwestern University during the academic year at Chicago, Illinois. Entered as second class mail matter November 21, 1913, at the post office at Chicago, Illinois, under act of Congress of August 24, 1912.